

SEVENTH ANNUAL
GROVE PARK INN
**ARTS & CRAFTS
CONFERENCE**
FEBRUARY 18-20, 1994



SECOND ANNUAL ARTS & CRAFTS SYMPOSIUM TO BENEFIT CRAFTSMAN FARMS

sponsored by the Arts & Crafts Quarterly
September 23, 24, and 25, 1994
in Parsippany, New Jersey

- Lecture Series
- Intimate Group Discussions
- Off-Site Lecture Tours
- Arts & Crafts Quarterly Book Fair
- Book Exposition
- Rare Book Exhibit
- Antique Show and Sale
- Craftsman Farms Tour
- Major Arts & Crafts Exhibition



Plans for the Second Annual Arts & Crafts Symposium are well underway and the weekend is packed with events for Arts & Crafts collectors at all levels. The three day weekend will include a melange of festivities appealing to Arts & Crafts enthusiasts and benefiting Gustav Stickley's historic Craftsman Farms.

For more information please contact:

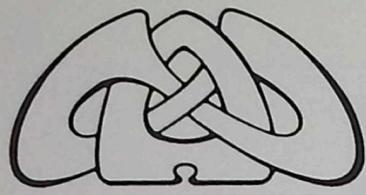
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THE SEVENTH EDITION OF THE

GROVE PARK INN
ARTS & CRAFTS
CONFERENCE
CATALOG

GROVE PARK INN
ASHEVILLE
NORTH CAROLINA

FEBRUARY 18-20, 1994



VOORHEES CRAFTSMAN



*Early
L.&J.G. Stickley
Morris Chair #762,
Onondaga Shops paper label.
Rare ca. 1910 Dirk van Erp/D'Arcy Gaw
mica and copper table lamp. L.& J.G. Stickley
30" table #577 with circular shelf on stretchers.*

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Southern California: Santa Monica Antique Market 1607 Lincoln Blvd. Santa Monica Calif. 90404

For Warehouse Appointment, Photos, or Information,
call Steve and Mary Ann Voorhess at (707) 584-5044 or fax. (707) 584-3502.

FEATURE ARTICLES

Editorial
by Bruce E. Johnson 4.

*The Invention of Design:
Arts & Crafts Revival,
Liberty Style, Jugendstil, and Art
Nouveau*
by Leah Margulies Roland 14.

*Gustav Stickley:
Spokesman or Salesman?*
by A. Patricia Bartinique 28.

The 'Art' in Arts & Crafts
by Bruce Szopo 56.

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Grove Park Inn
290 Macon Avenue, Asheville,
N.C. 28804 (704) 252-2711

EXHIBITS & TOURS

Asheville Bus Tours 8.

Modern Craftsmen and
Craftswomen Exhibits 10.

*Coppersmiths of the Arts &
Crafts Movement* Exhibit 12.

*Gustav Stickley and the
Craftsman Home* Exhibit 12.

Arts & Crafts Antiques Show
and Sale 46.

Early Niloak Art Pottery
Exhibit 70.

Tiffany Gold Exhibit 70.

INFORMATION, PLEASE

Conference Agenda 40.

Modern Craftsmen and
Craftswomen Directory 10.

Antiques Exhibitors
Directory 48.

Dining at the G.P.I. 72.

Map of Asheville 76.

Index of Advertisers 79.

Hotel Map 80.

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SEMINARS & DISCUSSIONS

Small Group Discussions 6.

*Noble Metal:
Silver and the American
Arts & Crafts Movement*
by W. Scott Braznell 18.

*Matte Green Ware:
The Present Rage*
by Susan Montgomery 24.

*Masterpieces of the
Arts & Crafts Movement*
by Leslie Bowman 32.

TABLE OF CONTENTS

*Charles Rohlfs:
Arts & Crafts, Art Nouveau,
or Aberration?*
by Michael L. James 42.

*Built for the Ages:
A History of the
Grove Park Inn*
by Bruce E. Johnson 54.

*Living the Good Life:
The Arts & Crafts
Movement in California*
by Kenneth Trapp 60.

*Arts & Crafts Colors:
Inside and Out*
by John Crosby Freeman 66.

1994 marks the seventh Grove Park Inn Arts & Crafts Conference, and during those seven years we have witnessed a subtle, but extraordinary shift in attitude on the part of the Inn's ownership, management, and staff.

When the first wave of Arts & Crafts collectors descended on the Grove Park Inn in February of 1988, the only other special event at the Grove Park Inn that month was a local chess tournament. Business was slow, but if it hadn't been, the general manager might never have agreed to allow an antiques show in the ballroom. The staff at the Grove Park Inn didn't quite know what to expect from a group of antique collectors. I suspect they anticipated yet another dull weekend with guests as dusty as the furniture they collect. But when one of our group

That attitude began to change about the same time that Arts & Crafts collectors began coming to the Grove Park Inn. While the seed of the Inn's restoration had been planted earlier, the publicity generated by the annual Arts & Crafts Conference provided nutrition for its growth. Suddenly the staff wanted to learn more about the Inn's history, its original furnishings, and its place in the Arts & Crafts movement. The first changes were subtle: a display of memorabilia in the new wing, historical photographs along the walls, original furniture being showcased rather than shoved into the basement. As each year passed and each Arts & Crafts Conference grew, so has evidence of the staff's commitment to the preservation and enhancement of the Grove Park Inn's history. Renovations began to replace remodelings. Carpets, drapes, fabrics, and furnishings were questioned for their historical accuracy. *Built for the Ages: A History of the Grove Park Inn* was commissioned, and rather than becoming a public relations disaster, as some predicted, the hardback book has become a favorite with guests year-round.

But perhaps the most symbolic commitment has been revealed in the Palm Court, the central atrium located directly above the Great Hall. Never really publicized or given much more than the cast-offs from the Great Hall, the Palm Court had been stripped of most of its charm and character. After seeing a photograph of the original stenciling around the parapets encircling the Palm Court, general manager James France enlisted the talents of a local artist, Mark Bennett, who meticulously scraped away thirteen layers of paint to reveal the original stencil design. Once a template had been made, the pattern finalized, and the colors selected, Mark duplicated the stenciling around the walls. Inspired by the results, plans are being made not only to refurbish the Palm Court, but to duplicate the stenciling that originally appeared on the beams in the Great Hall. Perhaps someday, too, we will also witness the restoration of the Roycroft chandeliers, which were severely altered in 1939 to provide more light in the Great Hall.

I am looking forward to several more Arts & Crafts Conferences at the Grove Park Inn, in part because I believe that our group has had more impact on the management's decision to undertake historically accurate renovations in the Arts & Crafts style than any other group who has ever stayed here. And while the eighty-one year old Grove Park Inn provides us with an ideal environment for an Arts & Crafts Conference, we have given something in return - our enthusiasm. Together, we are all making sure that at the Grove Park Inn, the Arts & Crafts movement will never end.

BUILT FOR THE AGES

BUT BEING RESTORED FOR (& BY)
ARTS & CRAFTS ENTHUSIASTS

BRUCE JOHNSON

decided to prove that he could scale the granite fireplace in the Great Hall, their opinion began to change.

Some remained a little skeptical of a group who could often be found on their knees peering under an oak Morris chair or pulling the drawers out of a Limbert sideboard, but others began to take note of the keen interest this group took in the Inn's history and furnishings. While the Grove Park Inn had long been entered on the National Register for Historic Places, few on the staff gave the distinction any consideration. 1988, in fact, also marked the 75th anniversary of the opening of the Grove Park Inn, but it was a birthday that had no party. Instead, the completion of the new Vanderbilt Wing (named, unfortunately, after George Vanderbilt, who never had anything to do with the Inn) received all of the attention that year. It was just another example of how for many decades the management had been more intent on disguising the Inn's history rather than featuring it. The aging queen of the mountain had been given numerous facelifts and new gowns, but never had she been seen in her original glory.

AUCTION OF ART NOUVEAU, ART DECO AND ARTS & CRAFTS

SUNDAY MARCH 20, 1994 IN LOS ANGELES

PREVIEW: MARCH 18-20



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FRIDAY 4:30 - 5:30

Decorating in the Arts & Crafts Style Kitty Turgeon
Wilson - P Vanderbilt 8th Fl.

Good, Better, Best: An Art Pottery Primer David Rago
Taft Vanderbilt 8th Fl.

Elbert Hubbard: Philosopher or Charlatan? Robert Rust
Wilson - O Vanderbilt 8th Fl.

SMALL GROUP DISCUSSIONS

Stickley Brothers Copper Bryan - R

Heintz Art Metal Bryan - Q

Tiffany Studios Fitzgerald - T

Harden Furniture: Ready for Recognition Michael & Jill Clark
Fitzgerald - S Vanderbilt 10th Fl.

Color Woodblock Prints Steven Thomas
Wolfe - U Vanderbilt 10th Fl.

The Invention of Design: Art Movements at the Turn of Leah Roland
the Century Wolfe - V Vanderbilt 10th Fl.

Newcomb College Pottery Jean Bragg
Dogwood Sammons Wing

Problems in Furniture Restoration Bruce Szopo
Laurel - F/G Sammons Wing

A Firm Foundation: Identifying the Basic Arts & Crafts Philosophy Pat Bartinique
Laurel - H/J Sammons Wing

Edward Curtis Photos: Real or Reprint? Ann Duke
Rhododendron - K/L Sammons Wing

Identifying a Craftsman Home Ray Stubblebine
Roosevelt - L Vanderbilt 8th Fl.

Small Group Discussions have become one of the most popular events at this conference, for they offer everyone the opportunity to ask questions, share information, and meet other collectors with similar interests. The SGD leaders are not asked to provide lectures or show slides, but are here to start the discussions and to help guide them along. Feel free to bring photographs, examples, questions, and opinions. Since it is impossible to predict the turnout for any SGD, we recommend that you (1) arrive a few minutes early and (2) have an alternative topic selected in case your first choice is completely full. A map of the hotel can be found on page 80.

SATURDAY 4:30 - 5:30

Arts & Crafts Period Textiles Tim Hansen
Wilson - P Vanderbilt 8th Fl.

Collecting Craftsman Furniture Stephen Gray
Taft William Porter
Vanderbilt 8th Fl.

Arts & Crafts Wallpapers Carol Mead
Wilson - O Vanderbilt 8th Fl.

Arts & Crafts Books: The Forgotten Objects Jean-Francois Vilian
Bryan - R Vanderbilt 10th Fl.

Bungalow Restoration Robert Gustafson
Bryan - Q Vanderbilt 10th Fl.

Evaluating A. & C. Copper Kevin McConnell
Fitzgerald - T Vanderbilt 10th Fl.

Research and Publishing Michael & Jill Clark
Fitzgerald - S Vanderbilt 10th Fl.

The A&C Movement: Substance or Style? Bruce Szopo
Wolfe - U Vanderbilt 10th Fl.

Building Arts & Crafts Furniture Paul Kemner
Wolfe - V Vanderbilt 10th Fl.

Inventory Your Collection Michael McCracken
Dogwood Sammons Wing

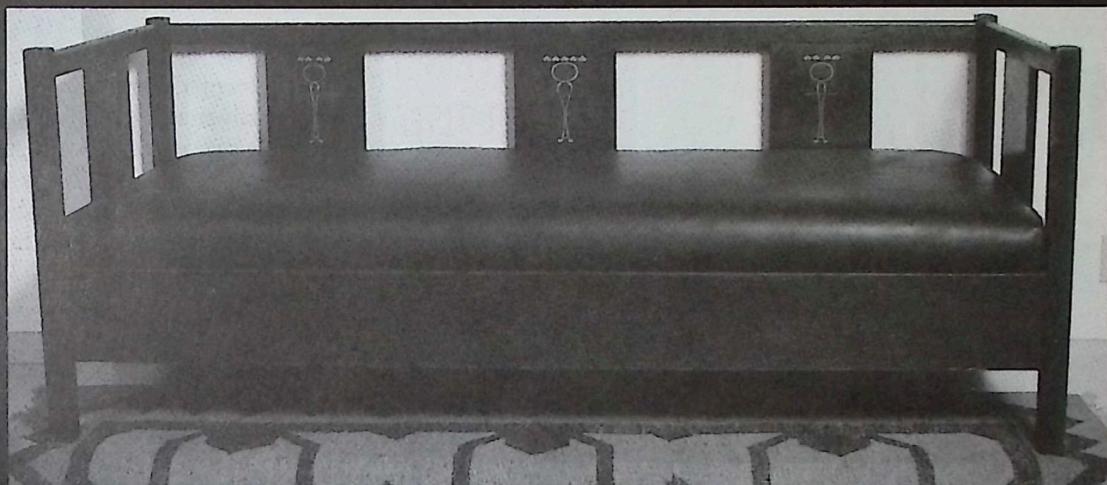
Charles Rohlf Charles James
Laurel - F/G Sammons Wing

Developing A Collector's Criteria Leslie Bowman
Laurel - H/J Sammons Wing

A&C Silversmiths Scott Braznell
Rhododendron - K/L Sammons Wing

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Asheville flourished during the Arts & Crafts era, when it more than tripled in population, swelling from a sleepy mountain village to the cultural, medical, and economic center of western North Carolina. The clean mountain air and panoramic views attracted such men as George Vanderbilt, Edwin Wiley Grove, William Jennings Bryan,

ASHEVILLE BUS TOURS

F. Scott Fitzgerald, and every United States President from Teddy Roosevelt to Dwight Eisenhower. Along with them came architects, stone masons, woodcarvers, artists, and potters offering their services to residents and tourists drawn to the mountain metropolis. While many of their names have been forgotten, their legacy remains. Tidy bungalows, half-timbered Tudors, Queen Anne Victorians, and unique combinations of a mixture of styles line the mountainsides surrounding downtown Asheville. The Biltmore House and the Grove Park Inn may command the most attention, but the streets of Asheville read like the lines in a biography of this famous city. The guided bus tours which have been organized for the Arts & Crafts Conference are intended to increase your knowledge of the architecture and art pottery not only of the Asheville, but of the Arts & Crafts movement as well. For more information on the tours, please stop by the information and sign-up tables near the registration desk in the Sammons Wing.

TOUR INFORMATION

Friday 1:00 - 4:00 Saturday 1:15 - 4:15 Sunday 12:30 - 3:30

Loading begins 15 minutes prior to a prompt departure from the Sammons Wing entrance (sliding glass doors) near the A&C registration desk. All three tours run each afternoon.

Cost for each tour is \$20. Reservations are required.

Check tour tables for availability.

Dress appropriately for the weather. Short walks on gravel included.

NORTH CAROLINA ART POTTERY TOUR

The Art Pottery tour will travel to two working potteries: Pisgah Forest Pottery and Brown Pottery, both of which were established during the Arts & Crafts era. At each stop, potters will be on hand to discuss North Carolina pottery and to demonstrate turning, glazing, and firing. Both potteries are working museums, with historic examples on display alongside early kilns and equipment.

New pottery will be for sale at each pottery, including the first firing of a crystalline glaze at Pisgah Pottery since the death of its founder Walter Stephen.

CRAFTSMANSHIP AND ARCHITECTURE BUS TOUR

This guided tour will feature walk-throughs (with docents) of four homes of special interest to Arts & Crafts enthusiasts. The first is a 1929 brick Craftsman-style bungalow, followed by a two-story Tudor-Colonial Revival brick home which has been completely furnished and decorated in the Arts & Crafts style. A third stop on the tour will be the home of Douglas Ellington, the noted architect who designed Asheville's City Hall and other prominent Art Deco landmarks.

The fourth stop on the tour is the former workshop of noted A&C silversmith William Dodge. Now a private residence, the structure retains the original copper lighting fixtures and carved detailing characteristic of Dodge.

ARCHITECTURAL HIGHLIGHTS OF ASHEVILLE BUS TOUR

This guided tour is being offered for the first time by the Preservation Society. The tour will present an overview of Asheville's outstanding architecture, including walks through two homes. The tour will begin with the Grove Park area, which features ample evidence of the Prairie school, bungalows, Spanish revival, and shingle styles.

In the historic Montford area, the tour will wind past excellent examples of Queen Anne residences which eventually gave way to half-timbered, pebbledash homes. The tour will then travel through downtown Asheville where the Art Deco buildings designed by Douglas Ellington will be studied.

South of downtown is the early twentieth-century neighborhood of Kenilworth, which features several bungalows and Prairie school-influenced homes. Adjacent to Kenilworth is Biltmore Village, designed by Richard Sharpe Smith for the hundreds of employees of the Biltmore House.

Terry Seger

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Right: A Stickley Brothers pierced copper shade lamp and a selection of signed ewers. Top: An assortment of signed Stickley Brothers jardinieres ranging from 12" d. to 20" d.

Terry Seger will be leading a Small Group Discussion on "Stickley Brothers Copper" on Friday in Bryan-R (Vanderbilt 10th fl.) from 4:30-5:30pm.



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Entrance to
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(Antiques Show)

Once again this year,
a select group of
talented craftsmen
and craftswomen
will be exhibiting
new works inspired
and influenced by
the Arts & Crafts
movement.

In conjunction
with their displays
of works being
offered for sale,
these craftsmen
and craftswomen
will also present
on-going demon-
strations designed
to provide a better
understanding and
deeper appreciation
for their work and that
of the original craftsmen
and craftswomen who
have served as their
inspiration.

Coolidge

Michael Adams

Brian Stewart

Ray Tillman

Helen Foster

Dianne Ayres
Timothy Hansen

Rocroft
Associates

Nancy Thomas

Rocroft Pottery

Carol Mead

Alburn Sleeper

Historical Arts &
Casting

Persian Carpet

Paul Kemner

Pewabic Pottery

Anita Munman

Eisenhower

Hoover

Gustav Stickley
and the Crafts-
man Home Exhibit

Arts & Crafts
Coppersmiths
Exhibit

Roosevelt

entrance

Oak and copper. No two materials better symbolize the American Arts and Crafts movement. But while oak has always enjoyed recognition for its fine furniture qualities, never before or since the Arts & Crafts movement has copper been so widely heralded. With the encouragement provided by Gustav Stickley in *The Craftsman* magazine, hundreds of professional and amateur coppersmiths produced a wide assortment of hammered copper items to compliment Arts & Crafts furniture.

SPECIAL ARTS & CRAFTS EXHIBITS

Two exhibits -- *Coppersmiths of the Arts & Crafts Movement* and *Gustav Stickley and the Craftsman Home* -- have been assembled at the Grove Park Inn for this year's conference. *Gustav Stickley and the Craftsman Home* is the creation of the Craftsman Farms Foundation, established to preserve and restore Gustav Stickley's home in New Jersey. This exhibit explores Stickley's concept for the Craftsman Home, first introduced to the readers of *The Craftsman* magazine in 1904. Plans were published each month thereafter, with a total output of more than two hundred plans for homes designed for "simplicity, individuality, and dignity of effect." This exhibit will identify unique characteristics of a Craftsman Home, particularly in regards to site, materials, structural elements, built-ins, fixtures, and other design elements.

Coppersmiths of the Arts & Crafts Movement is the first such exhibition which solely features the work of the many unknown metalsmiths who produced hand-hammered copper vases, bookends, bowls, lamps, and other decorative accessories for the Arts & Crafts home. By far the most prolific of these were those who worked in the Roycroft Copper Shop, organized and managed by Karl Kipp.



The exhibit has been organized to allow participants at the conference the opportunity to compare the quality of design, materials, and workmanship of several different coppersmiths. The objects in this one-time exhibit have been loaned by numerous attendees at this year's Grove Park Inn Arts & Crafts Conference.

Hours: Friday 1:00 - 6:00pm
Saturday 12:00 - 6:00pm
Sunday 12:00 - 4:00pm

Location: Roosevelt Room (8th floor - Vanderbilt)

Directions: Take the glass elevator or stairs in the Vanderbilt Wing atrium to the 8th floor. Turn left, following the signs to the Modern Craftsmen and Craftswomen exhibits. Continue down the hallway toward the west windows overlooking the golf course. The first room facing the west windows will be the Roosevelt Room (see map on pg. 80).

ASG ANTIQUES

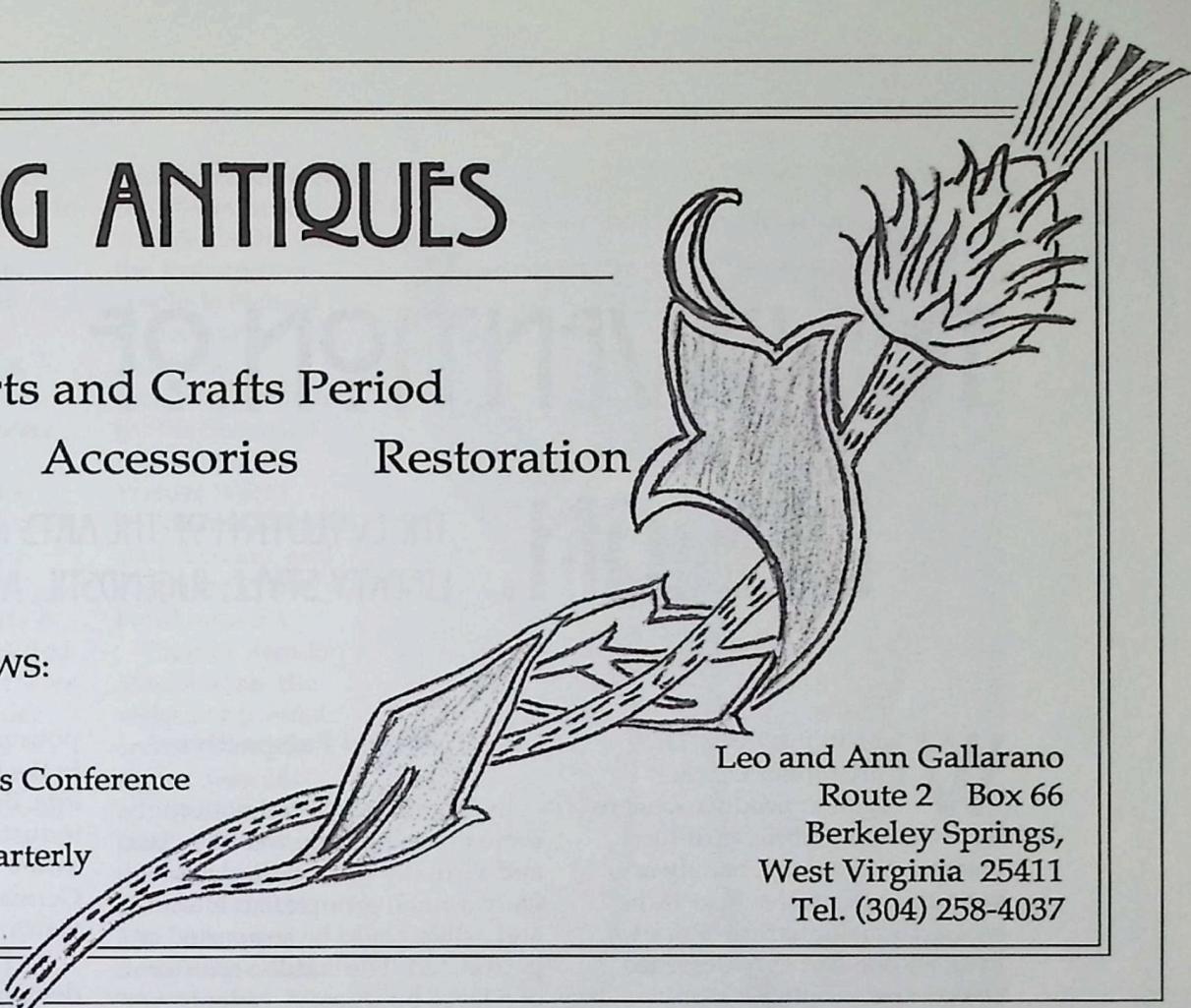
Arts and Crafts Period
Furniture Accessories Restoration

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THE INVENTION OF DESIGN:

THE EVOLUTION OF THE ARTS & CRAFTS REVIVAL, LIBERTY STYLE, JUGENDSTIL, AND ART NOUVEAU

When, in the 1850s, Dr. Christopher Dresser began to produce designs for wallpaper, fabric, furniture, glassware, ceramics, metalware, and other decorative objects, he crossed a major barrier. Prior to then, no one had ever designed objects specifically for mass production. With Dresser, the concept of the industrial designer had been born.

For centuries prior to Dresser's accomplishments, artisans and craftspersons had demonstrated great skill and ingenuity, but always within their proscribed genre. Smiths, weavers, and stone masons each plied their own craft, establishing trade-specific guilds to standardize quality and price, and to protect themselves against depredations from outsiders.

The Industrial Revolution changed all of that. The revolution was one of the final hiccups of the bourgeoisie revolution, creating a large, moneyed class who, for the first time, could afford the amenities of life. Not only could they buy attractive homes and furnishings, as well as items of personal adornment, such as clothing and jewelry, but the acquisition of visible goods served the significant purpose of advertising their new wealth.

Historical Perspective

In pre-industrialized nations there is a minuscule wealthy class and virtually no middle class. Only a small group of architects and artists could be supported or patronized. The sudden creation of a large bourgeoisie, eager to spend disposable income, created new opportunities for artists and artisans. Fine art, most notably

powerful rising middle class, led in the flowering of the decorative arts. But artists in other advanced industrial nations were keenly aware of British aesthetic activity; Germany, France, and the United States were not far behind.

As Dr. Dresser and others were demonstrating, for the first time in history it was possible to make a living as a designer. Art schools sprang up throughout England.



paintings and sculpture, once the exclusive provinces of the elite, was now accessible to the public through a new institution -- the museum. Domestic wares were elevated to the status of decorative arts.

England, the leading industrial nation with the largest and most

(above) Coat clasp designed by Archibald Knox for Liberty & Co.; note the use of the Celtic intertwined knots. (right) Jugendstil silver goblet designed by German artist Ernst Riegel.

BY LEAH MARGULIES
ROLAND

Architects, the existing group of trained draftsmen, took the lead in grasping the opportunity to design a wide range of objects intended to create an integral whole: homes, furnishings, architectural elements, fabrics, housewares, and jewelry.

Even more opportunities were created by business. Arthur Lasenby Liberty exemplified a new kind of merchant who would swiftly capitalize on the movement. Liberty built an empire based on designing in the Arts & Crafts manner, and manufactured a wide variety of articles that were marketed internationally under the Liberty & Company label. So successful was he that in many parts of Europe the new art trend was called Liberty Style.

The Jugendstil

It is no mere coincidence that turn of the century German and English designs are so similar, for they shared a common culture, history, and economic development. When, as a reflection of national pride, the time came to explore ethnic themes in artistic forms, both England and Germany drew on their common cultural past. English work of the period reflects a Gothic/Celtic tradition. German work of the same period has a distinctive Gothic/Teutonic resonance. Just as the British Arts & Crafts revival reflected profound discontent with the reigning political and aesthetic values, Germany, whose people were experiencing parallel conditions, would echo these developments.

The South Kensington Museum, now known as the Victoria and Albert Museum, was the first museum in the world dedicated to the decorative arts. The museum and the design schools attached to it directly inspired the establishment of the Austrian Museum for

Kunst und Gewerbe (Museum for Arts & Crafts) and the Kunstgewerbeschule (School of Decorative Arts), the breeding grounds for the Secession movement, the Wiener Werkstaette, the Darmstadt Colony, and the entire Werkbund network.

Charles Rennie MacKintosh, the visionary Scottish architect and designer, was not admired in England, where he, the Macdonald sisters, and T.H. MacNair were derisively called "the spookies." In Europe, however, MacKintosh was revered as a god recently descended from Valhalla.

He frequently exhibited, to great acclaim, in the Secession exhibitions; his impact on the Jugendstil, the name of the new art trend in the Germanic countries, taken from a contemporary art periodical, was powerful.

Fritz Waerndorfer, an Austrian industrialist and textile merchant who had traveled extensively in England, organized and financed the Wiener Werkstaette with the Secession designers Koloman Moser and Joseph Hoffman. Waerndorfer was a great admirer of the English Arts & Crafts revival, as well as the Guild of Handicraft and Charles Ashbee. As a result, the Werkstaette was modeled after the Guild of Handicraft.

French Art Nouveau

In France, a related but qualita-



tively different style had emerged. It was called Art Nouveau, after Samuel Bing's Parisian shop, where many wares in this new mode were sold. While sharing a thematic emphasis on nature, French Art Nouveau is characterized by swirls and whorls in distinct contrast to the restraint and clean geometry of the British and German styles. The French Industrial Revolution had never advanced to the extent that it had in England and Germany. While there was an affluent upper middle class clamoring for newly minted products, their number was comparatively small.

Arts & Crafts, the Liberty style, and Jugendstil were conceived and made to be inexpensive. Art Nouveau was meant to be elite

(continued on the next page)

and costly. The French, in fact, were outraged by American firms who latched onto Art Nouveau designs and mass-produced them commercially.

American Arts & Crafts

The well-illustrated British art magazine *The Studio* was widely circulated and read by American architects and artists aware of developments in the English Arts & Crafts guilds. Louis Sullivan, Frank Lloyd Wright, and Elbert Hubbard were each subscribers. In addition, many leaders of the English aesthetic movement and the Arts & Crafts Revival traveled to America to lecture, teach, and work.

The principles and objectives of the British and American Arts & Crafts makers were almost identical: the production of natural, honest, and functional articles intended to enhance everyday life. Still, it is fairly simple to distinguish between the more decorative British items and the more austere American. The American school was not imitative of the British; rather it developed its own distinctive character and form.

Just as the British and German designers explored their ethnic roots, so did the American. At its core America was a puritanical society, eschewing frills. For the Shakers, notable designers whose impact is still being felt, simplicity became a religious principle.

But mass production was not as loathsome to American Arts & Crafts practitioners as it was to their British counterparts. The Americans, like Christopher Dresser, were committed to manufacturing. As they discovered, designing for production and simplicity go hand-in-hand.

Art and design, whether unique or mass-produced, reflect the values and attitudes of a society. Early in the century Frank Lloyd Wright, ever the humanist, struggled against the mechanistic International school, but to no avail.

What is common to the Arts & Crafts Revival, the Liberty Style, Jugendstil, and Art Nouveau of a century ago is an emphasis on human and natural themes. They are illuminated by a vitality and optimism that is based on humanistic philosophy and purpose. It is noteworthy that this period was characterized by the predominance of design, whose purpose was to serve and to please mankind.

Leah Roland formerly worked in marketing and publications as a designer, writer, and editor. She now specializes in British and Continental Arts & Crafts period antiques, doing business as Split Personality. She will be leading a Small Group Discussion on Friday on art movements at the turn of the century.



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Open to the Public

Saturday, April 30 → 6 pm

Preview, April 30 → 4 to 6 pm

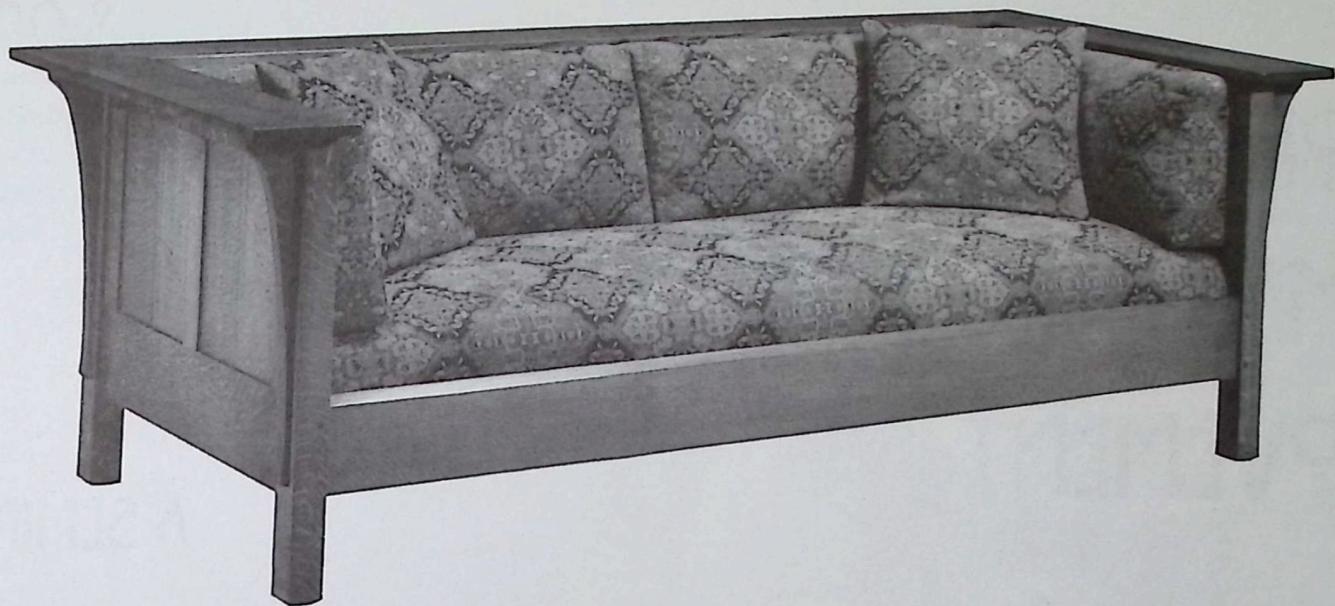
Also included will be seminars and a behind-the-scene tour at the Smithsonian.

For further information on the convention or the American Art Pottery Association please contact:

Jean Oberkirsch, Secretary/Treasurer
125 E. Rose, St. Louis, MO 63119

The *Early Niloak Art Pottery* Exhibit arranged by the American Art Pottery Association is located in the Great Hall. For more information, please turn to page 70.

Today's Mission

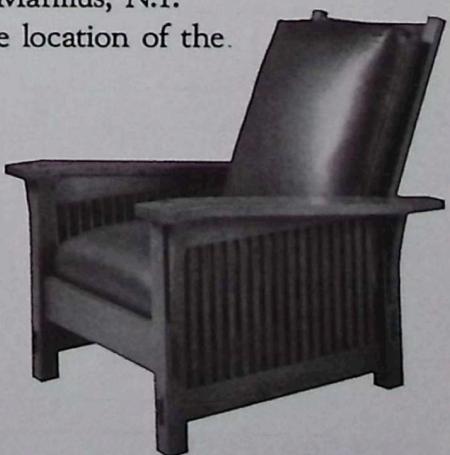


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SEMINAR NOTES

FRIDAY

FEBRUARY 18

8:00PM

NOBLE METAL: SILVER AND THE AMERICAN ARTS & CRAFTS MOVEMENT

A SEMINAR
BY
W. SCOTT
BRAZNELL

Scott Braznell is an author, lecturer, and the consultant curator of the projected American Silver Museum in Meriden, Connecticut, which is scheduled to open this year. He has lectured nationally on silver since 1981 and has written several articles on 20th century silver. Among the exhibitions for which he has served as a consultant are *The Art That Is Life*, *The Arts & Crafts Metalwork of Janet Payne Bowles*, and *The Ideal Home, 1900 - 1920*. Mr. Braznell is currently at work on a book entitled *American Silver, 1893 - 1943*.

Additional information on pg. 20.



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W. SCOTT BRAZNELL

NOBLE METAL: SILVER AND THE AMERICAN ARTS & CRAFTS MOVEMENT

This presentation will trace the development of American Arts and Crafts movement silver from the late nineteenth century to the Depression era. Works from the Aesthetic Movement, the emerging Colonial Revival, as well as those illustrating English influence will be shown. Attention will be given to the role played by Arts & Crafts societies, schools and museums in promoting silversmithing. Production will be examined ranging from that of early shops and practitioners in Ohio, Massachusetts and Chicago to the widespread output of handwrought silver during the boom economy of the 1920s. Some of the important makers who will be discussed are:

Arthur J. Stone (1847-1938) Gardner, Mass.

Karl F. Leinonen (1866-1957) Boston and Wellesley Hills, Mass.

Elizabeth E. Copeland (1866-1957) Boston

Mary C. Knight (b.1876) Boston and Wellesley Hills, Mass.

George C. Gebelein (1878-1945) Boston

Frans J. R. Gyllenberg (b. 1883) Boston

Katherine Pratt (1891-1978) Boston

The Kalo Shops (1900-1970) Chicago and Park Ridge, Ill. (1905-1914), and New York (1914-1918)

Robert Riddle Jarvie (1865-1941) Chicago

John P. Peterson (1884-1949) Chicago

Horace E. Potter (1873-1948) Cleveland

Clemens Friedell (1872-1963) Pasadena

Douglas Donaldson (1882-1972) Los Angeles

Porter G. Blanchard (1886-1973) Gardner, Mass. and Pacoima, Cal.

Janet Payne Bowles (1872/3 -1948) Indianapolis and New York

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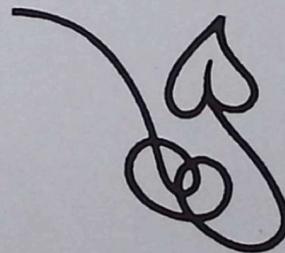
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SEMINAR NOTES

**FRIDAY
FEBRUARY 18
9:00PM**

MATTE GREEN WARE, THE PRESENT RAGE

A SEMINAR
BY
SUSAN
MONTGOMERY

Dr. Susan Montgomery is a lecturer in American and New England Studies at Boston University, where she also completed her doctorate with her dissertation on William Grueby. She has served as guest curator and project coordinator for several museums with important ceramic collections, and has lectured and written widely on the Arts & Crafts movement. She is the author of *The Ceramics of William H. Grueby: The Spirit of the New Idea in Artistic Handicraft* (Arts and Crafts Quarterly Press, 1993). Dr. Montgomery and her family live in Andover, Massachusetts.

(Additional information on pg. 26.)

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| | | |
|--|---|--|
| Alberhill Pottery ca. 1913 Alexander W. Robertson, potter Alberhill, California | Grueby Faience Company 1894-1919 William H. Grueby Boston, Massachusetts | Rookwood Pottery 1880-1967 Maria Longworth Nichols, founder Cincinnati, Ohio |
| Arequipa Pottery 1911-1915 Frederick Burton Rhead, director Fairfax, California | Hampshire Pottery 1871-1923 James Taft, founder Keene, New Hampshire | Shawsheen Pottery 1906-1911 Edward and Elizabeth Dahlquist Billerica, Massachusetts Mason City, Iowa |
| Cambridge Art Pottery 1900-1909 Charles L. Casey, founder Cambridge, Ohio | Marblehead Pottery 1904-1936 Arthur Baggs, director Marblehead, Massachusetts | Teco Pottery 1886-1930 William Gates, founder Terra Cotta, Illinois |
| Chelsea Keramic Works 1872-1896 (renamed Dedham Pottery) Hugh Robertson Chelsea, Massachusetts | Merrimac Pottery 1897-1908 Thomas Nickerson, founder Newburyport, Massachusetts | Tiffany Pottery 1898-1919 L.C. Tiffany, founder Corona, New York |
| Clifton Pottery 1905-1914 William A. Long Newark, New Jersey | Newcomb Pottery 1895-1939 Joseph Meyer, Paul Cox, potters New Orleans, Louisiana | The Tile Shop 1916-1924 (renamed California Faience) William Bragdon and Chauncey Thomas, founders Berkeley, California |
| Fulper Pottery 1860-1955 Samuel Hill, founder Flemington, New Jersey | Paul Revere Pottery 1906-1942 Edith Brown, director Boston, Massachusetts | Van Briggle Pottery 1901-present Artus Van Briggle, founder Colorado Springs, Colorado |
| Grand Feu (<i>French, "large fire"</i>) 1912-1916 Cornelius Brauckman, potter Los Angeles, California | Pewabic Pottery 1903-1965 Mary Chase Perry, founder Detroit, Michigan | Walley Pottery 1898-1919 William Walley, founder West Sterling, Massachusetts |
| | | Walrath Pottery 1903-1918 Frederick Walrath, founder Rochester, New York |
| | | Weller Pottery 1872-1949 Samuel Weller, founder Zanesville, Ohio |



Rare 1894 Aerial Blue
Vase by Sallie Coyne
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Sold for \$18,700



Black Iris Vase by Kataro
Shirayamadani from 1907
Estimates \$15,000 to \$20,000
Sold for \$34,000



Rare 1926 Vellum Glaze
Flamingo Vase by Carl Schmidt
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by Patricia Bartinique

"To me it was only furniture; to them it was religion. And eventually it became religion with me as well."

For the October 1913 issue of *The Craftsman*, in recognition of the opening of the new Craftsman Building in New York City, Gustav Stickley wrote an article entitled "The Craftsman Movement: Its Origin and Growth." In it he gives a friend a tour of the new building and answers the question "What makes you do all this?"

Stickley answers that all that is "Craftsman" has become a movement with a life of its own. People, he writes, "won't let me stop even if I wanted to." He views the events of the past fifteen years as a "natural, logical expansion, the outgrowth of real spiritual need." Near the end he observes:

I did not realize at the time that in making those few pieces of strong, simple furniture, I had started a new movement. Others saw it and prophesized a far-reaching development. To me it was only furniture; to them it was religion. And eventually it became religion with me as well.

Gustav Stickley's observation raises an interesting question: To what extent did his own Craftsman movement -- and his role as

spokesman for the American Arts & Crafts movement -- result from his promotion of his furniture business?

The question raises a number of others. How much of Stickley's early writings were actually marketing devices intended to promote and sell his new line of furniture? How do his early articles compare with the promotional literature of other furniture makers of the era? How and when does the concept of an all-encompassing philosophy and lifestyle emerge? And to what extent was Gustav Stickley a victim of his own success?

To begin, it is important to accurately envision Gustav Stickley in the furniture-making environment of his times. Not all home furnishing designs of the post-Civil War era reveled in Victorian excess. William Morris and John Ruskin were well-known names and had influenced American fashion long before Stickley emerged in 1898. Indeed, in 1893, Katherine Morse, an interior decorator, declared that "the secret of success was the absence of all second-rate ornamentation, the fewness of decorative objects, the genuine utility and simplicity of every article, and unbroken color harmonies." (1.)

At that time, Gustav Stickley was the Director of Manufacturing Operations at the Auburn (N.Y.)

GUSTAV STICKLEY:

SPKESMAN OR
SALESMAN?

State Prison and, as a sideline, was making reproduction colonial furniture in Eastwood, New York with his partner Elgin A. Simonds. Other furniture designers and manufacturers, including Joseph McHugh, Charles Rohlfs, George Clingman and the Tobey Furniture Company, had already begun exploring simpler furniture designs.

Thus, when, in July of 1900, Gustav Stickley introduced his line of "New Furniture" at the Grand Rapids Furniture Exposition, the foundation for the American Arts & Crafts movement had already been established. What remained was for someone to spread the gospel of the Arts & Crafts movement through the printed word.

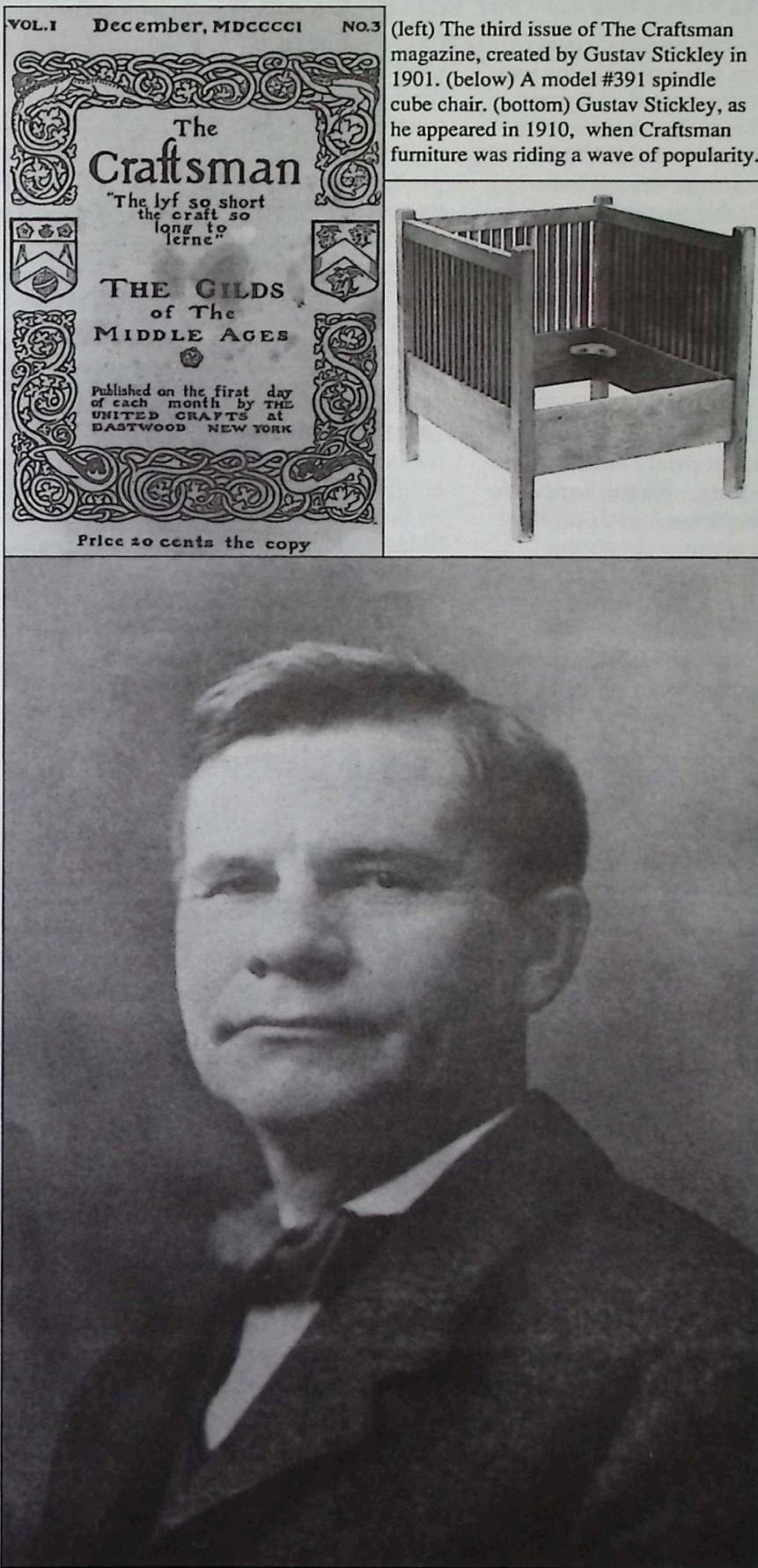
And no one else, as it turns out, was as prolific as Gustav Stickley. His catalogues, his brochures, and, of course, the monthly publication of his magazine, *The Craftsman*, defined and solidified his role as spokesman for the new movement.

Even so, Gustav Stickley was not the only furniture manufacturer who could put pen to paper. In Charles Limbert's Booklet #112 Arts & Crafts is defined as "that which is beautiful, truly artistic, and expressive of the highest ideals and purest conceptions of a talented mind combined with the cleverness, ingenuity and mechanical ability of a well trained craftsman." (2.)

In the Lifetime Furniture catalog a writer declares that "useless ornamentation and display have been eliminated and in its place have been incorporated only that which is useful and beautiful in its plain sturdiness." (3.) The foreword to Leopold and John George Stickley's *Handcraft Furniture Catalogue* echoes the words of their older brother, for this was the way Arts & Crafts

(continued on the next page)

(left) The third issue of *The Craftsman* magazine, created by Gustav Stickley in 1901. (below) A model #391 spindle cube chair. (bottom) Gustav Stickley, as he appeared in 1910, when Craftsman furniture was riding a wave of popularity.



furniture manufacturers, including Gustav Stickley, promoted their products.

What set Gustav Stickley apart from his competitors was not only the way his enterprise developed as it grew, but how he chronicled that development through his writings. While other manufacturers were satisfied to produce profitable furniture and a few accessories, as each new aspect of Craftsman production appeared, Stickley introduced, described, and explained its role to his readers. Leather working, for instance, was needed to make cushions for settles, seats for chairs, and covers for tables. The metal shop was instituted to provide the appropriate hardware for case pieces. Along with the hardware came fireplace pieces and decorative accessories to create a consistent harmony of design for the room. For those who did not want leather upholstery, other fabrics were selected, and from these fabrics came the idea for Craftsman table scarves, curtains, and portieres.

It is evident from his earliest writings that Gustav Stickley was designing not just furniture, but a concept for living. In the inaugural issue of *The Craftsman* he illustrates a complete dining room setting, as well as other interiors furnished with Craftsman products. While this certainly was good advertising, in retrospect these interior illustrations can be seen as harbingers of things to come.

In the February 1902 issue, Stickley includes an article entitled "The Planning of a Home", including the construction of a large living room complete with a fireplace surrounded by Grueby tiles and simple furnishings "to preserve cheerfulness, courage and sanity." (4.) Until he ceased publication in 1916, Stickley made suggestions and provided drawings and plans for interiors

rooms and entire homes for the readers of *The Craftsman*.

Ultimately it was through *The Craftsman* magazine, founded as an advertising tool which was "the simplest means at their disposal of making known their existence and objects", that Stickley articulated, discussed, evolved, and presented the ideas which became the Craftsman -- and ultimately the Arts & Crafts -- philosophy and

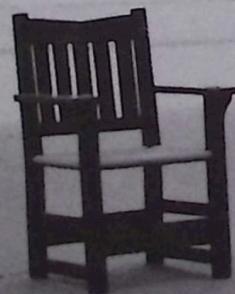
lifestyle. (5.)

Even by the year 1904 he describes himself "as one earnestly devoted to a movement in which I have the utmost faith and to which I have given the best of my life and energies."

Turning his attention to the American people, Gustav Stickley calls for

(continued on page 34)

What set Gustav Stickley apart from his competitors was not only the way his enterprise developed as it grew, but how he chronicled that development through his writings.



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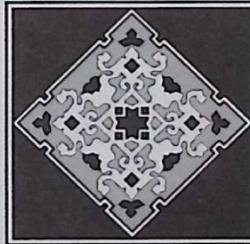


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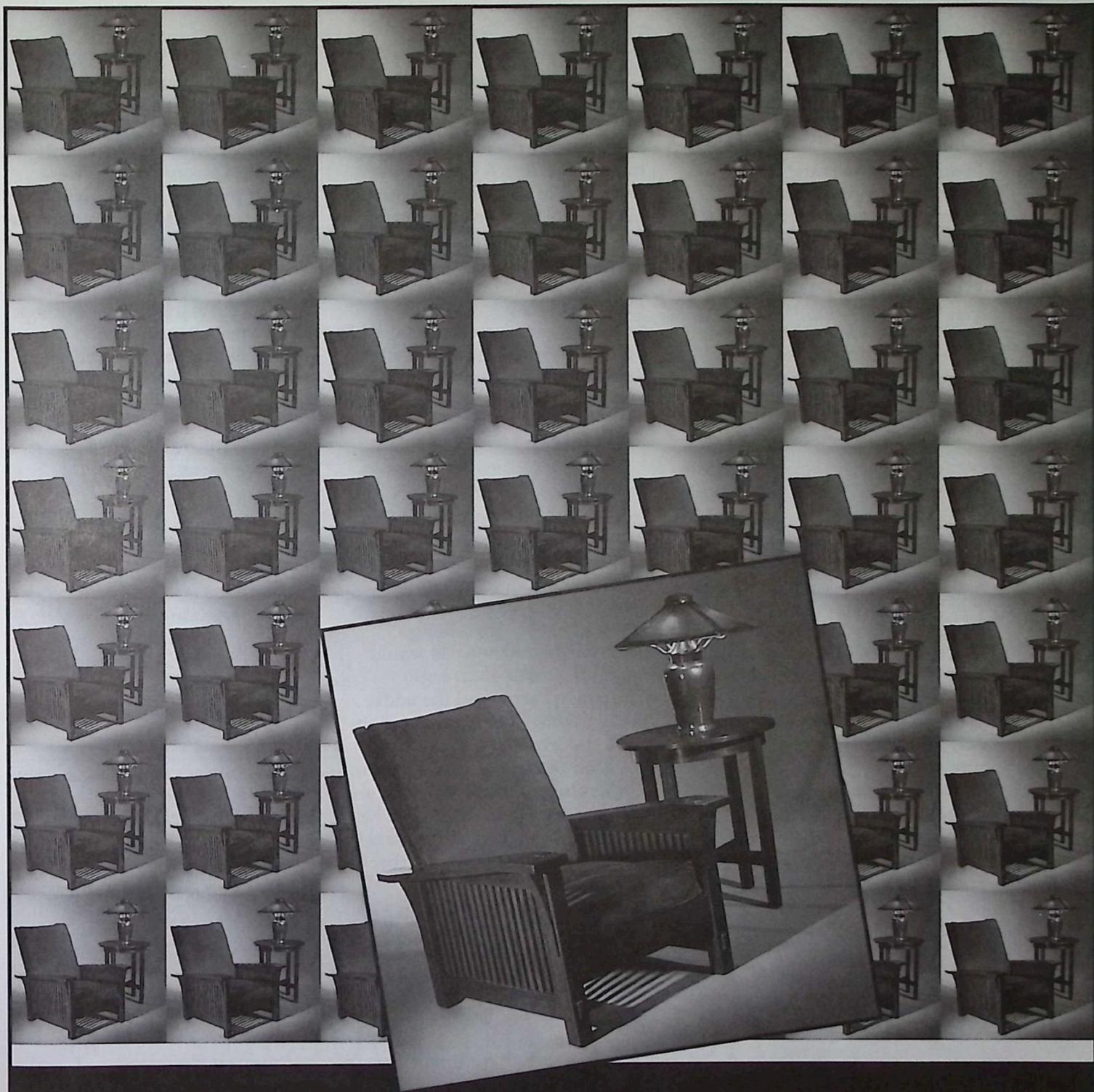
SATURDAY
FEBRUARY 19
9:00AM

MASTERPIECES OF THE ARTS & CRAFTS MOVEMENT

A SEMINAR
BY
SLIE GREENE
BOWMAN

Leslie Greene Bowman is the Curator and Head of the Decorative Arts Department of the Los Angeles County Museum of Art.

She also serves as an adjunct professor in the School of Fine Arts at the University of Southern California and has been appointed to the Committee for the Preservation of the White House. She has published articles on Arts & Crafts history, furniture, art pottery, and silver, and has lectured from coast to coast. She served as the installation curator for *The Art That Is Life* (1987) and organized the award-winning exhibition and book *American Arts & Crafts: Virtue in Design* (1990). For more information, please turn to page 63.



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GUSTAV STICKLEY

(continued from page 30)

"a simple, democratic art [to] provide them with material surroundings conducive to plain living and high thinking, to the development of the sense of order, symmetry and proportion."

From this point forward, Stickley articulates the ideals and life-style of the Arts & Crafts movement on the pages of *The Craftsman*. The proper education of children is a constant topic. The appeal of simple, structural furniture appears again and again. He repeatedly calls for a national art "of the people, for the people." Homes, he believes, should be constructed to fit the needs of the family, to reflect the lives of the inhabitants, and to suit the environment where it is located. In his monthly column "Als Ik Kan", Stickley discusses politics, music, art, fashion, Thanksgiving, the rewards of labor, and many current topics unrelated to furniture sales.

As *The Craftsman* magazine reveals, even in 1916, as his financial and personal worlds were collapsing around him, Stickley remained committed to the same ideas that gave rise to

the Craftsman movement nearly two decades earlier.

For fifteen years Gustav Stickley kept the many manifestations of the Arts & Crafts movement before the American public. He took its theories and ideals, made them his own, and presented them in *The Craftsman*. He engaged in more aspects of the movement than anyone else: furniture, architecture, metalwork, lighting, textiles, and publishing, using his own homes in Syracuse and Parsippany as real life experiments and examples of a philosophy transformed into a lifestyle.

Was he a victim of his own broad vision? When, in 1913, he was about to lease an entire thirteen-story building on East 39th Street in Manhattan and rename it the Craftsman Building, Stickley's son-in-law warned him that with war approaching, declining furniture sales would not be able to support both Craftsman Farms and the additional overhead of a major expansion. Unfortunately, Gustav did not heed the young man's advice.

Was Gustav Stickley simply an enthusiastic salesman, or was he a committed advocate of the Arts & Crafts movement? Clearly, the answer is both. By his own admission, it all began as an

experiment in furniture design. He advertised his product in a style and language similar to other furniture manufacturers of his day. But Gustav Stickley went further than his contemporaries. As he expanded his enterprise, he absorbed the ideas of Morris and Ruskin and offered the American public his interpretation of the Arts & Crafts movement through *The Craftsman* magazine.

Had he not been a prolific writer and publisher, we, too, would have been deprived of his vision and our insight into the man and the movement he embodied so completely.

Pat Bartinique is a professor of English at Essex County College, Newark, N.J., where her area of specialization is the literature of the time period encompassing the Arts & Crafts movement. She will be leading a Small Group Discussion on Friday afternoon entitled "A Firm Foundation: Identifying the Basic Arts & Crafts Philosophy."

1. Sharon Darling, *Chicago Furniture*: (NY: Norton, 1983), p. 214.
2. *Limbert Arts & Crafts Furniture* (NY: Turn of the Century, 1981), p. 10.
3. *Lifetime Furniture* (NY: Turn of the Century, 1981), p. 1.
4. *The Craftsman*, October 1902, p. 49.
5. "Foreword," *The Craftsman*, Oct. 1901, ii.

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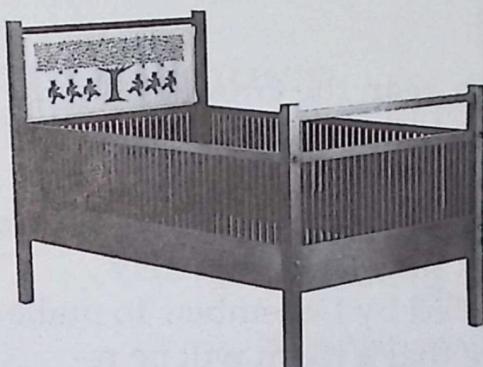
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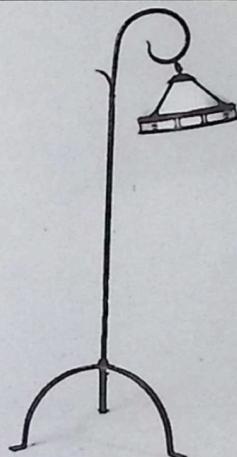
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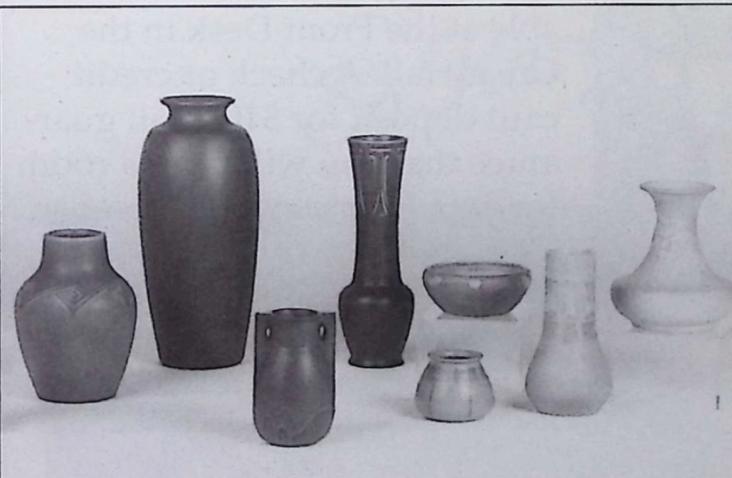
Gustav Stickley



Harry Dixon



L & JG Stickley



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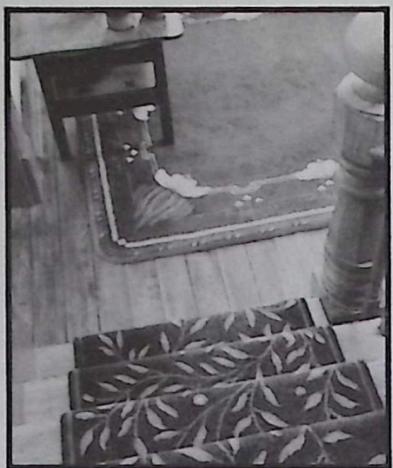
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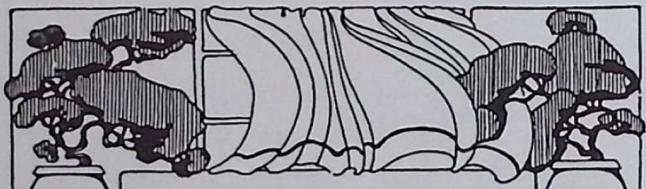


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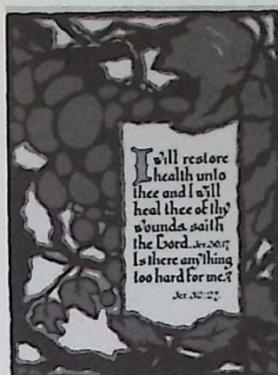
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CONFERENCE AGENDA

1:00-6:00pm Exhibit: *Coppersmiths of the Arts & Crafts Movement* (Roosevelt: 8th floor Vanderbilt). Details page 12.

1:00-6:00pm Exhibit: *Gustav Stickley and the Craftsman Home* (Roosevelt: 8th floor Vanderbilt). Details page 12.

1:00-4:00pm The North Carolina Art Pottery Tour * (Sammons Entrance). Details on page 8.

1:00-4:00pm Craftsmanship and Architecture Tour * (Sammons Entrance). Details on page 8.

1:00-4:00pm Architectural Highlights of Asheville Tour * (Sammons Entrance). Details on page 8.

3:00-6:00pm Demonstrations by Modern Craftsmen and Craftswomen (Coolidge, Eisenhower, Hoover: 8th floor Vanderbilt). Details on page 10.

4:30-5:30pm Small Group Discussions, Session I (various meeting rooms). Details on page 6.

5:00-9:30pm Seafood Buffet * (Blue Ridge Dining Room: 10th floor Vanderbilt). Details page 72.

7:00-8:00pm Social Hour: After-dinner coffee and tea (Magnolia Lounge: Sammons Wing). Map pg. 80.

8:00-9:00pm Seminar: "Noble Metal: Silver and the American Arts & Crafts Movement" by W. Scott Braznell (Heritage Ballroom: Sammons Wing). Details page 18.

9:00-10:00pm Seminar: "Matte Green Ware, The Present Rage" by Dr. Susan Montgomery (Heritage Ballroom). Details on page 24.

SATURDAY

7:00-9:00am Continental Breakfast Blue Ridge Dining Room: 10th floor Vanderbilt [also in Magnolia Lounge (Sammons) 8:00-9:00am].

9:00-10:00am Seminar: "Masterpieces of the Arts & Crafts Movement" by Leslie Greene Bowman (Heritage Ballroom). Details on page 32.

10:00-11:00am Seminar: "Charles Rohlfs: Arts & Crafts, Art Nouveau, or Abberation?" by Michael L. James (Heritage Ballroom). Details page 42.

12:00-2:00pm Participants Preview of Arts & Crafts Antiques Show (Grand Ballroom: 8th floor Vanderbilt). Details on pages 46-9. Modern Craftsmen and Craftswomen Show (Coolidge, Eisenhower, Hoover: 8th floor Vanderbilt)

2:00-6:00 Shows open to public.

12:00-6:00pm Exhibit: *Coppersmiths of the Arts & Crafts Movement* (Roosevelt: 8th floor Vanderbilt). Details page 12.

12:00-6:00pm Exhibit: *Gustav Stickley and the Craftsman Home* (Roosevelt: 8th floor Vanderbilt). Details page 12.

1:15-4:15pm The North Carolina Art Pottery Tour * (Sammons Entrance).

1:15-4:15pm Craftsmanship and Architecture Tour * (Sammons Entrance). Details on page 8.

1:15-4:15pm Architectural Highlights of Asheville Tour * (Sammons Entrance). Details on page 8.

4:30-5:30pm Small Group Discussions, Session II (various meeting rooms). Details on page 6.

5:00-9:30pm Prime Rib Buffet and Dinner Menu * (Blue Ridge Dining Room: Vanderbilt). Details page 72.

7:00-8:00pm Social Hour: After-dinner coffee and tea (Magnolia Lounge: Sammons Wing) Map pg. 80.

8:00-10:00pm Reception and Exhibit: *Tiffany Gold* * (Asheville Art Museum: Sammons Entrance). Details page 70.

8:00-8:15pm Craftsman Farms Foundation Update (Heritage Ballroom: Sammons Wing).

8:15-9:30pm Seminar: "Built for the Ages: A History of the Grove Park Inn" by Bruce Johnson (Heritage Ballroom). Details on page 54.

SUNDAY

7:00-9:00am Continental Breakfast Blue Ridge Dining Room: 10th floor Vanderbilt [also in Magnolia Lounge (Sammons) 8:00-9:00am].

9:00-10:00am Seminar: "Living the Good Life: The Arts & Crafts Movement in California" by Kenneth Trapp (Heritage Ballroom: Sammons). Details on page 60.

10:00-11:00am Seminar: "Arts & Crafts Colors: Inside and Out" by John Crosby Freeman (Heritage Ballroom: Sammons). Details page 66.

11:30am-5:00pm Arts & Crafts Antiques Show and Modern Craftsmen and Craftswomen Show

12:00-4:00pm Exhibit: *Coppersmiths of the Arts & Crafts Movement* (Roosevelt: 8th floor Vanderbilt). Details page 12.

12:00-4:00pm Exhibit: *Gustav Stickley and the Craftsman Home* (Roosevelt: 8th floor Vanderbilt) Details page 12.

12:30-3:30pm The North Carolina Art Pottery Tour * (Sammons Entrance). Details on page 8.

12:30-3:30pm Craftsmanship and Architecture Tour * (Sammons Entrance). Details on page 8.

12:30-3:30pm Architectural Highlights of Asheville Tour * (Sammons Entrance). Details on page 8.

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SEMINAR NOTES

SATURDAY
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10:00AM

CHARLES ROHLFS: ARTS & CRAFTS, ART NOUVEAU OR ABERRATION?

A SEMINAR
BY
MICHAEL
JAMES

Michael James is an educator whose fascination with the Arts & Crafts movement has taken him on a long journey into the life of Charles Rohlfs. He currently is serving as guest curator for the Burchfield Art Center exhibition *The Craftsmanship of Charles Rohlfs* and has written on Rohlfs (and Heintz Art Metal, another of his favorite topics) for the *Arts & Crafts Quarterly*. He has lectured on Rohlfs and the Arts & Crafts movement, including a presentation at Winterthur entitled *New Perspectives on the American Arts & Crafts Movement*.



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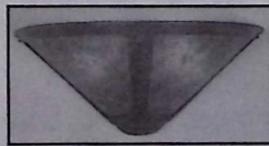
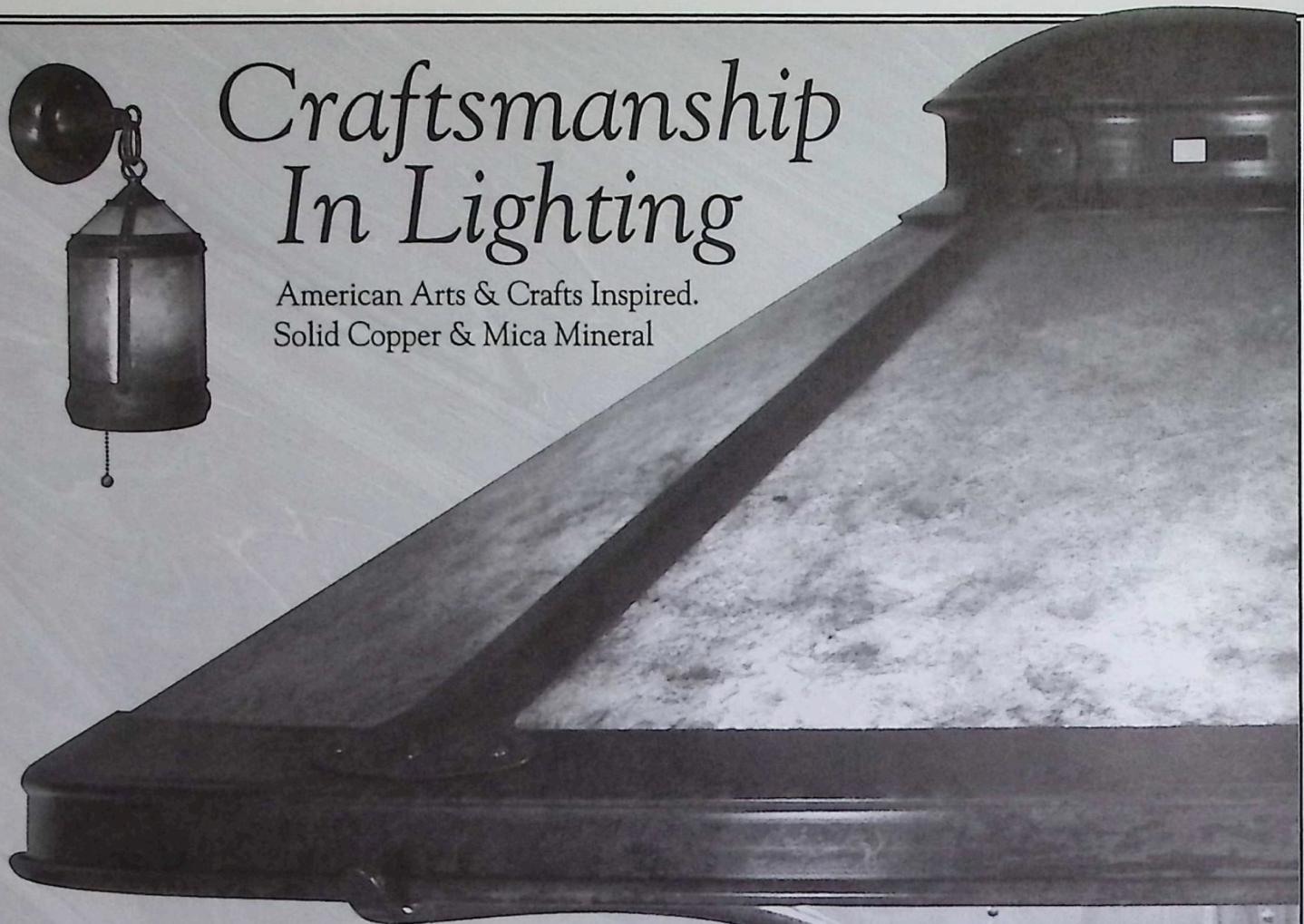
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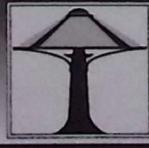
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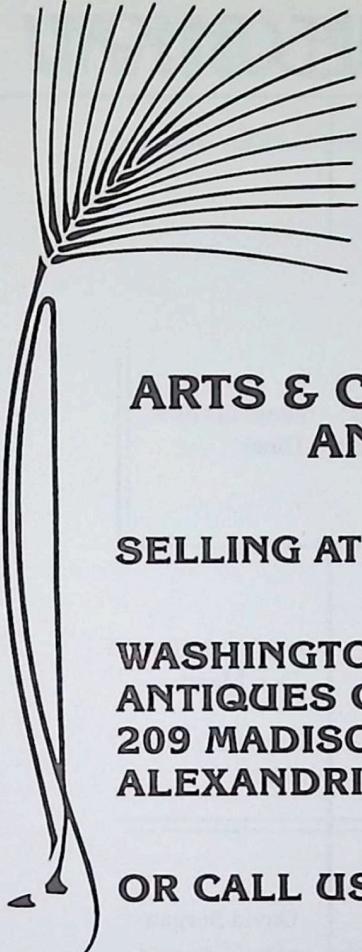
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| Peter Smorto | Robert Melita | Raymond Groll | Information Tables | |
| Entrance | | 47. | | |

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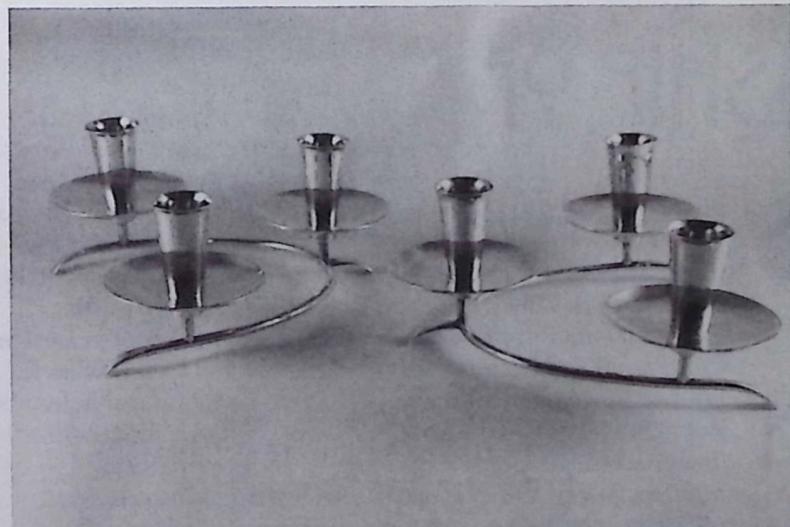
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(top: oak and copper candlestick,
25" h., 1902; right: oak ladies
desk chair, 54" h., undated.)

The Burchfield Art Center will present the first major exhibition of works by Arts & Crafts designer Charles Rohlfs (1853-1936) from February 19 - April 10, 1994. An opening reception for the exhibition will be held on February 25 from 7:00-9:00pm. Although Rohlfs' work has been included in many Arts & Crafts survey exhibitions, it has never been featured in a one-man exhibition of this magnitude.

Charles Rohlfs is considered one of the most original designers of the Arts & Crafts movement. His unique style was, and still is, acclaimed for its combination of rectilinear Arts & Crafts lines, nature-inspired forms, and sinuous Art Nouveau ornamentation.

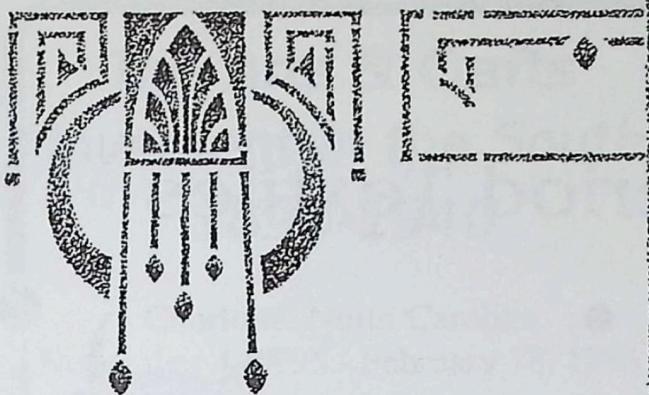
Rohlfs spent most of his career in Buffalo, from his arrival in 1887 until his death in 1936. He rose to prominence after exhibiting his furniture designs at the Pan-American Exposition held in

The Center's exhibition will examine Rohlfs' contributions to American design, presented within the context of his spiritual and aesthetic philosophy. His ideas will be presented through the exhibition of over sixty objects, as well as his drawings, advertising materials, archival materials, and photomurals. Rohlfs' furniture designs will be augmented by examples of his lesser-known achievements in theatre and industrial design, including works completed for the Sherman Jewett Stove Company in Buffalo.

Objects for this exhibition will be on loan from The Detroit Institute of Arts, The Metropolitan Museum of Art, The Art Museum at Princeton University, the Rohlfs' family, and numerous private collectors. These include many never before exhibited works that Rohlfs created for his own home, such as the chair that he designed for his wife, novelist Anna Katherine Green (see opposite page).

The exhibition is being organized by Center Education Curator Gerald Mead and Rohlfs authority Michael L. James, a speaker at this year's Grove Park Inn Arts & Crafts Conference. His biography, *Drama in Design: The Life and Craft of Charles Rohlfs*, is being published by the Center in conjunction with the exhibition.

For more information, contact Gerald Mead, Burchfield Art Center, Rockwell Hall, State University College at Buffalo, 1300 Elmwood Avenue, Buffalo, New York 14222-1095 (tel.) 716-878-6020.



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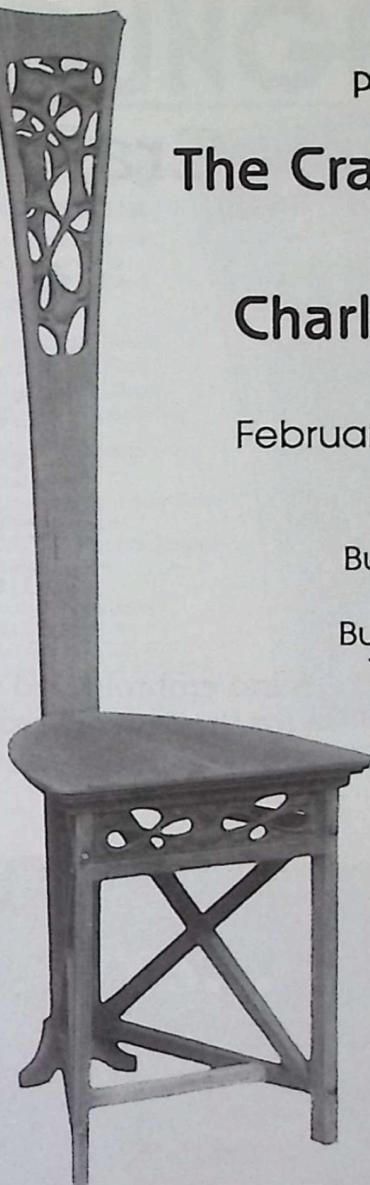
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Feb. 25th 7-9pm

Exhibition Hours
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Sun. 1pm-5pm

This exhibition was
organized by
Rohlfs scholar
Michael James
and Burchfield Art
Center Curator
Gerald Mead.
James' authorized
biography, *Drama
in Design: The Life
and Craft of
Charles Rohlfs*, has
been published in
conjunction with
the exhibition, and
is available through
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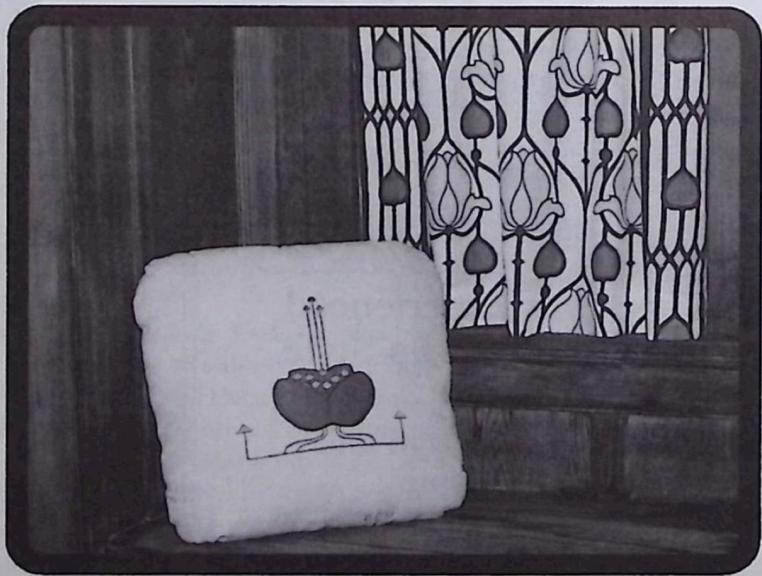
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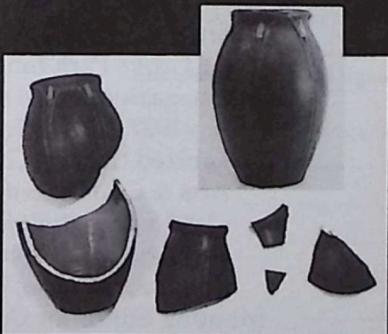
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SEMINAR NOTES

SATURDAY
FEBRUARY 19
8:00PM

BUILT FOR THE AGES: A HISTORY OF THE GROVE PARK INN

A SEMINAR
BY
BRUCE
JOHNSON

Bruce Johnson's fascination with the Grove Park Inn began with a magazine article assignment in 1987. The following year he organized the first Grove Park Inn Arts & Crafts Conference and in 1991 wrote *Built for the Ages: A History of the Grove Park Inn*. In addition, Johnson, who is a Contributing Editor for Country Living magazine, has written *The Official Identification and Price Guide to the Arts & Crafts Movement* (1988, 1993) and several books on antique furniture restoration. He is currently working on a study of the Asheville Arts & Crafts silversmith William Waldo Dodge.



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The Arts & Crafts revival has been around long enough for their to be plenty of stories about "the good old days." I remember buying an absolutely mint Gustav Stickley #332 Morris chair in 1983, original leather cushions and all, for \$900. Later that year I turned down a beautiful Limbert double oval table because I thought \$500 was just too much! For me, though, the best story was one told by an East Coast collector, who, many years ago, bought a settle from an old man in upstate New York. After they had completed their deal, the man said he was cleaning out his back porch and had a weathered old mission piece he didn't want. He told the collector he could have it if he would do him the favor of hauling it away. The old mission piece turned out to be a Harvey Ellis inlaid arm chair.

To be sure, a great deal has changed in the Arts & Crafts market over the past decade. A tremendous influx of beginning enthusiasts has accelerated the demand for good period pieces. At the same time, dealers and enthusiasts are facing increased difficulty finding good examples of original name-brand objects. As each year passes there are fewer signed pieces available and competition for them is greater than ever. It is fair to assume there aren't many \$900 Gustav Stickley #332's floating around anymore and it will be another hundred years before anyone gives away an inlaid Harvey Ellis armchair.

What does exist, however, is a substantial supply of very good objects by lesser known makers worthy of more than a passing glance. How we look at Arts & Crafts piece is changing. Fewer people are evaluating pieces solely on who the maker was and whether or not it is signed. Instead, they are assessing artistic and functional merit. In doing so we inch closer to the Arts & Crafts ideal, eliminating more of the pretense and snobbery from collecting.

The great designs of Charles Limbert, Gustav Stickley, Frank Lloyd Wright, Grueby, Newcomb and others are the benchmarks to which we compare the objects produced by the more obscure and unknown makers. That comparison challenges us to look more closely, but by doing so we take a fundamental and important step towards understanding the art in which we are involved.

Art is about seeing, but it is also about looking and searching. The creator of an object looks to see what to add, what to take away, what to make bigger, what smaller. It is the constant revision of the vision that is art. And it is our interpretation and appreciation of that work which gives it meaning. It is time that we take an even closer look at all objects of the movement, acknowledging and discussing with ourselves and others what we think and feel, see and hear from a particular piece, and why. It is only then that the functional objects we know as Arts & Crafts become what they were intended to be -- art.

THE ART IN ARTS & CRAFTS

by Bruce Szopo

The necessity for using our eyes, if we are to be artists, having been admitted, the question comes: How are we to get people to use their eyes, always keeping in mind the fact that for some time after they have begun to do so they will be a torment to themselves and their neighbors, as I am.

William Morris

The power of our decorative art to communicate and to effect the perceptions of those who believe it can and who allow it to do so should not be underestimated. As Gustav Stickley observed,

Human speech has ceased to be regarded as the most perfect existing medium for the conveyance of thought. The arts stand above it. Not because they have within themselves no sharply marked divisions like the languages; but because they are capable of finer, more variable shades of meaning that can be expressed by firmly fixed conventional words. Sound, form and color appeal to the senses with imperious force, which is the more tyrannous because of its silence. Words are forgotten in their rapid succession. They are little and light when compared with the all-embracing atmosphere-like quality of the means of thought-transmission which can be established by the arts.

It is imperative that we surround ourselves with honest, uplifting, simple and beautiful expressions of ideas to be conveyed to the brain through the eye by means of form and color.

The great English Arts & Crafts designer C.F.A. Voysey wrote, "Simplicity requires perfection in all details, while elaboration is easy in comparison with it." The simple approach, fundamental in all true Arts & Crafts design, whether furniture, pottery, lighting, metalware, or textiles, calls for our examination. Look at an object's scale, its proportion, its form. Is it too tall, too wide, too fat, too heavy, too light? Is it creative, boring or beautiful? What does it say? What does it do to you?

Observe the details: slats, pegs, tenons, splined top, quartered oak. Is it hand-thrown, molded, hand-crafted, hand-hammered, spun, hand-stitched? Examine the finish or the glaze. Is it original? Is it too glossy? Does the color match the form?

Artistic evaluation of any decorative object quietly asks these questions and more, while knowing always that it must pass the final and most crucial test of all: How well does it function? Even the most beautiful settle or chair in your living room will become less and less appealing over time if you want to curl up and relax in it, but the design says "no." Any object that does not do well that which it was first and foremost intended to do is, in great measure, a failure.

Surely, evaluation is subjective. Artistic interpretation always is. Between us there are and will always be differences of opinion, although as a group I

believe we agree more often than not. But to have a valid opinion we must take the time to truly look and to see. The importance is ultimately found through a continued and constant search. What follows is an almost uncontrollable desire to always do so, resulting in enlightened levels of appreciation, respect, and sensitivity.

Seeing goes beyond the use of our eyes. Finding the ability in ourselves to look at an object or situation and verbalize an opinion without regard to popular opinion takes character. Evaluation of Arts & Crafts objects is a training ground that naturally and unknowingly increases our sensitivity to also look at the right and wrong in the world around us. It helps us seek the truth, finding answers to the important questions in our daily lives; truths often buried in popular opinion, luxury, and greed.

Making a difference and contributing to the world in which we live is an implied obligation that each of us are born with, and it is heightened by our association with the Arts & Crafts movement and its

historical philosophies. What you do and how you do it is a very important personal decision. At the turn of the century, as now, Arts & Crafts advocates believed that, while support of all reform in our world is important, the root of reform lies in the individual, who is

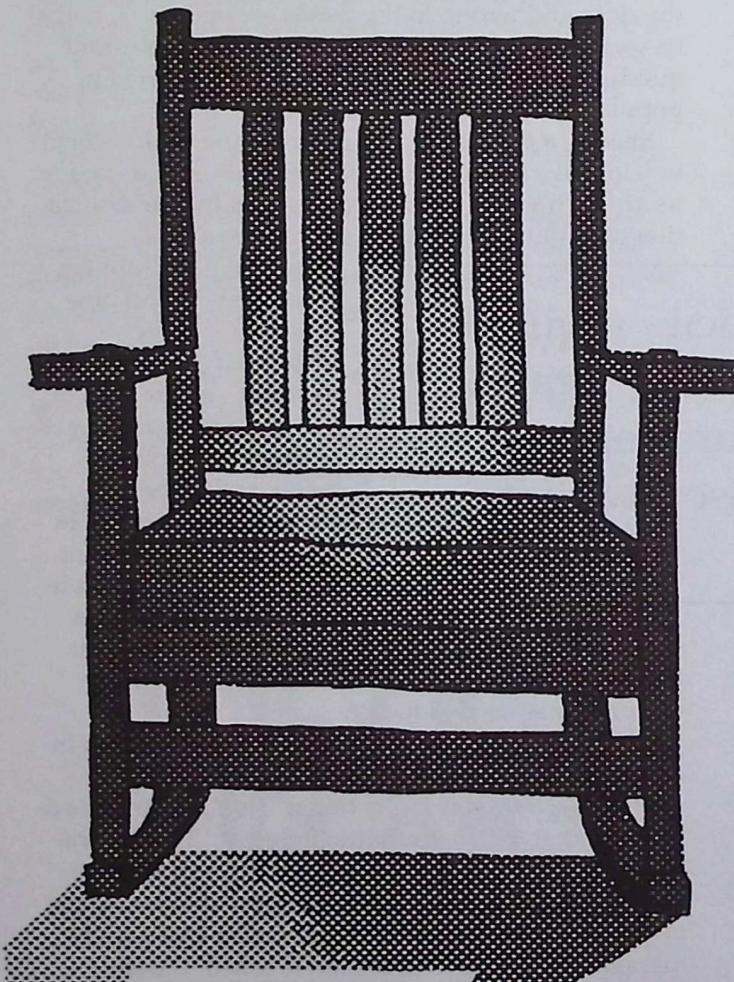
shaped by creative and artistic thought, the proper home surroundings, and honest action. The same reformers are needed today.

Finding the answer to any question or situation in life means opening our eyes and looking past the clutter to see what is really there. The "Art" in Arts & Crafts is that which you ultimately see. The decorative objects of the Arts & Crafts movement and the surroundings they create were intended to be a daily inspiration, a reflection of honest belief and a silent message: to whatever question is asked, the truth can be found in the simplest answer.

[Bruce Szopo is well-known to readers of the Arts & Crafts Quarterly, the Grove Park Inn Arts & Crafts Conference Catalog, and other periodicals of interest to Arts & Crafts enthusiasts. In addition to his writing, he is also an Arts & Crafts dealer and consultant in Oakland, Michigan. Bruce will be leading a Small Group Discussion on Arts & Crafts philosophy on Saturday afternoon (4:30-5:30) in the Wolfe Room in the Vanderbilt Wing.]

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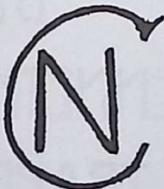
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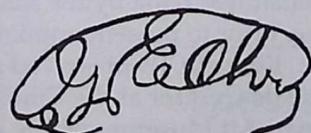
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SEMINAR NOTES

SUNDAY
FEBRUARY 20
9:00AM

LIVING THE GOOD LIFE: THE ARTS & CRAFTS MOVEMENT IN CALIFORNIA

A SEMINAR
BY
KENNETH
TRAPP

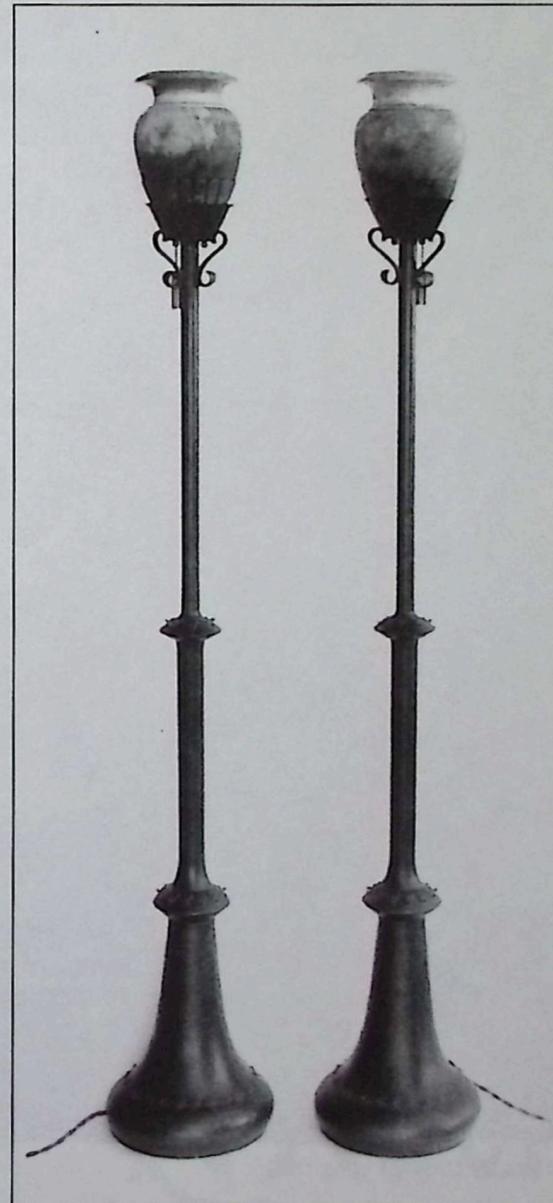
Kenneth Trapp is the Curator of Decorative Arts at the Oakland Museum, where he organized the exhibition *The Arts & Crafts Movement in California: Living the Good Life* and edited the profusely illustrated book by the same name. Prior to present appointment, Kenneth Trapp served as Associate Curator at the Cincinnati Art Museum, where he specialized in Rookwood Pottery. He addressed the 5th annual GPI Arts & Crafts Conference in 1992, when he spoke on Rookwood Pottery.

ISAK LINDENAUER

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Three California Artists: Above - Elizabeth Eaton Burton: Hammered copper lamp with abalone shell shades. Right - August Tiesselinck: Pair of copper torcheres. Below - Dirk van Erp Studio: Copper and mica table lamp.



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"American Arts & Crafts: Virtue in Design" Begins National Tour

The American Federation of Arts is bringing to national audiences the acclaimed exhibition "American Arts & Crafts: Virtue in Design", a showcase for important examples of Arts & Crafts furniture, ceramics, and metalwork that exemplify the Arts & Crafts doctrine of functional design, natural materials, and hand-craftsmanship.

The original 1990 exhibition was the culmination of six years of work by Leslie Greene Bowman, curator of decorative arts at the Los Angeles County Museum and a speaker at this year's Grove Park Inn Arts & Crafts Conference.

Ms. Bowman also organized and wrote the 256-page color catalog which accompanied the exhibition. She has selected one hundred objects for the traveling exhibition from the larger version of "Virtue in Design" which was presented in Los Angeles. The exhibition features examples by all of the movement's premiere practitioners, many of which are gifts to the museum from the noted Max Palevsky Collection.

Terra Museum of American Art: Chicago
January 22 - March 19, 1994

Indianapolis Museum of Art: Indianapolis
April 9 - June 12, 1994

Nelson-Adkins Museum of Art: Kansas City
October 9 - November 27, 1994

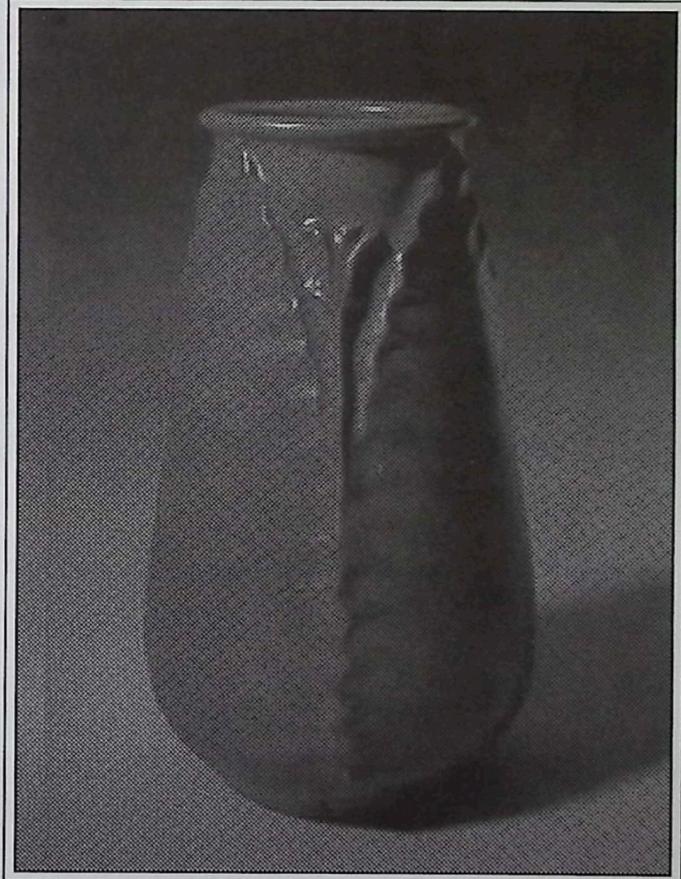
Albright-Knox Art Gallery: Buffalo
January 7 - March 4, 1995

Philbrook Museum of Art: Tulsa
April 1 - May 27, 1995

For additional information and to confirm dates and locations, please call the American Federation of Arts at (212) 988-7700.



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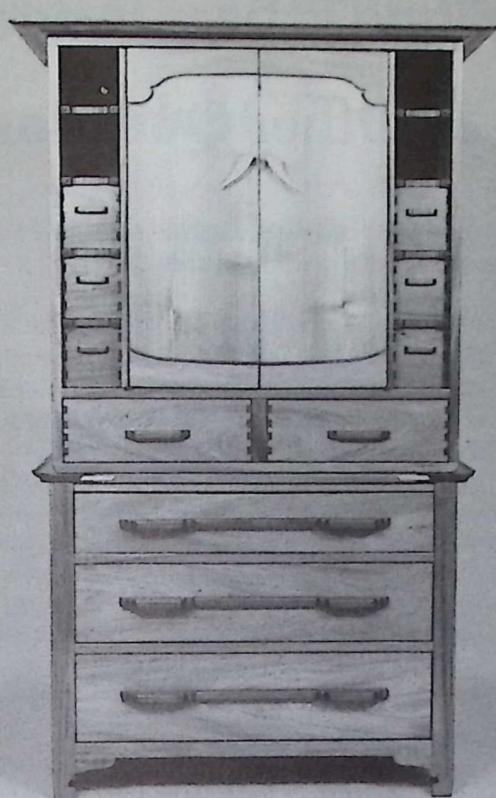
SUNDAY
FEBRUARY 20
10:00AM

ARTS & CRAFTS COLORS: INSIDE AND OUT

A SEMINAR BY PHN CROSBY FREEMAN

John Crosby Freeman is well-known to two distinct, yet overlapping groups. Arts & Crafts historians know him as a pioneer in the current revival, for in 1965 he wrote *The Forgotten Rebel: Gustav Stickley and His Craftsman Mission Furniture*. Since then, John Crosby

Freeman has branched out as a professor of architectural history, an author and publisher of practical and historical articles, and a renown expert on historically appropriate colors for 19th and early 20th century homes. His work in this field is well-known to readers of *Old-House Journal* and *Victorian Homes*.



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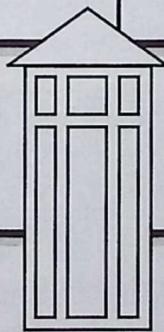
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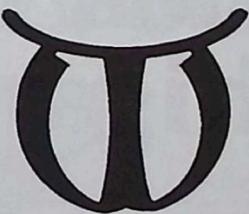


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Stone Pillars, Added & Other Questions

Q. Are the original rock columns still behind the oak-paneled pillars in the Great Hall?

A. - No. When the inn was constructed in 1913, concrete pillars were poured to support the Palm Court and guest rooms. Water and sewer pipes leading to the guest rooms were attached to the concrete cores before they were covered with a facade of granite stones. In the mid-fifties, the stones were removed to repair and replace the pipes. Since that time, the pipes have been disguised with wood, which provides easier access for maintenance.

Q. - Did the Roycrofters make the original bedroom furniture?

A. - No. The contract for nearly 1500 pieces of oak furniture for approximately 150 guest rooms was too large for the Roycroft Furniture Shop in 1913. Instead, the White Furniture Company in Mebane, N.C. produced the furniture using Roycroft furniture as models and Roycroft copper pulls on the drawers.

Q. - When were the arms added to the Roycroft-GPI chairs and by whom?

A. The Roycrofters originally produced 400 armless dining room chairs with the initials GPI on the crest rail. Around 1920, Fred Seely, the general manager, ordered 375 pairs of arms from the Roycroft Furniture Shop and had them installed by the woodworkers at the adjacent Biltmore Industries.

Q. - Who designed the Roycroft lights in the Grove Park Inn?

A. - Victor Toothaker, a Roycroft craftsman who deserves more research (and more credit) for his role at the Roycroft Copper Shop, especially during the years (ca. 1912-1915) when Karl Kipp was gone. Elbert Hubbard sent Toothaker to Asheville in 1913 to supervise the installation of the Roycroft lighting fixtures and dining room furniture, including the two ten-foot sideboards now located in the Blue Ridge dining room.

FREE CATALOG

Arms, Copper Lights About the G. P. I.

Q. - Have the Roycroft lights in the Grove Park Inn been polished?

A. - Some were in the fifties, but the practice has since been stopped. In order to provide more light, several of the copper-bottom lights, including the chandeliers in the Great Hall, were altered in the late thirties and outfitted with frosted glass panels. The original copper 'helmet' shades on the table lamps in the guest rooms were replaced with parchment shades in the twenties. The copper shades were shipped back to East Aurora, where the Roycrofters recycled them into other copperwork.

Q. - How much is the eight-foot Roycroft clock worth?

A. - That's anybody's guess. The Roycrofters are only known to have produced three tall case clocks, two of which, a six-foot example and the famous eight-foot model, were custom-made for the Grove Park Inn in 1913. The third is in a private collection in New York, but reportedly suffers in comparison with the two at the Grove Park Inn.

Q. - Did the Grove Park Inn really have an indoor swimming pool in 1913?

A. - Yes, located downstairs beneath the Great Hall, alongside a billiards room, a three-lane bowling alley, a pharmacy, and a barber shop. All have since been converted into offices for the staff at the G.P.I.

Q. - Were the G.P.I. antiques, such as the Morris chairs and sideboards, original?

A. - No. The Great Hall was originally furnished in natural brown wicker furniture. As it wore out, it was replaced by paddle-arm furniture made in the thirties. When the two wings were added in 1984 and 1988, the inn purchased antiques and reproductions to furnish the Great Hall and public areas.

Compiled by Bruce Johnson, author of Built for the Ages: A History of the Grove Park Inn, which is available in The Ancient Page gift shop.

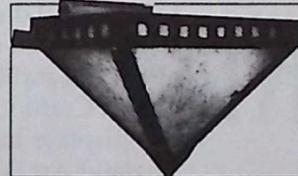
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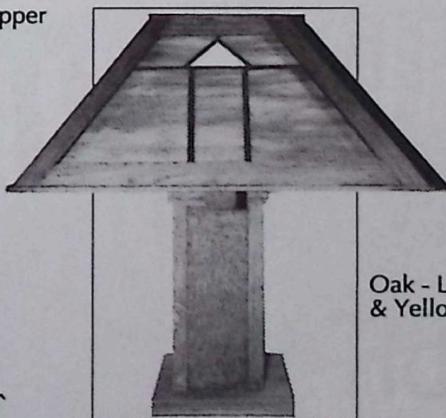
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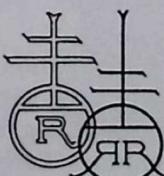


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TIFFANY GOLD EXHIBIT

The design legacy of Louis Comfort Tiffany (1848-1933), the leading American exponent of the Art Nouveau style, will be highlighted in an exhibition sponsored by the Asheville Art Museum Auxiliary at the Asheville Art Museum.

Tiffany Gold: A Collection of Favrlie Glass, organized by the New Orleans Museum of Art, features decorative objects including vases, cabinet objects, tableware, and lamps, all in Tiffany's iridescent *Favrlie* glass. All of the objects in the exhibition are from the collection of Moise and Melba Steeg of New Orleans, who are attending the Grove Park Inn Arts & Crafts Conference.

In conjunction with the Arts & Crafts Conference, the Asheville Art Museum Auxiliary has arranged for a special Saturday evening champaign reception for this year's attendees.

The event will begin at 8:00pm at the new Asheville Art Museum on Pack Square, which is located downtown on the corner of Biltmore and Patton Avenues across from the Vance Monument obelisk. Shuttle busses for the event will begin leaving from the Sammons Wing entrance at 7:30pm. Check at the *Tiffany Gold* information table near the A&C registration desk for updated information on transportation to the museum.

The evening will include a lecture by John Keefe, noted authority and curator of the New Orleans Museum of Art, who will lead the group on a personal tour of the exhibit. The auxiliary will also provide champaign and dessert for the participants.

The cost of the event is \$20 per person. Check at the information table for current availability.

AMERICAN ART POTTERY ASSOCIATION EXHIBIT

Each year the American Art Pottery Association goes to considerable effort to arrange for a special display for the education and enjoyment of the attendees at the Grove Park Inn Arts & Crafts Conference. Previous displays have included "New England Art Pottery," "Landscape Design in American Art Pottery," "All Those Green Pots," and "Reptiles, Insects, Birds, and Animals."

This year's exhibit will be a preview of a much larger exhibit entitled "Arkansas Art Pottery" to be mounted at the American Art Pottery Association Convention in Arlington, Virginia April 28-May 1, 1994.

The portion of the exhibit which will be on display in the Great Hall during the conference is entitled "Early Niloak Pottery."

This year's American Art Pottery Convention will be held in Arlington, Virginia, overlooking Washington, D.C. The host site will be the Rosslyn Westpark Hotel at 1900 N. Fort Meyer Drive. The convention will include seminars plus a two-day art pottery show and sale. In addition, an art pottery auction will be held on Saturday evening, April 30.

For additional information on the American Art Pottery Association, their publication *Journal of the American Art Pottery Association*, and the spring convention, stop by the "Early Niloak Pottery" display in the Great Hall or write to:

Jean Oberkirsch,
Secretary/Treasurer,
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THURSDAY

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Lunch
Blue Ridge Dining Room
11:30am-2:00pm

Carolina Cafe
2:00pm-9:30pm

Dinner
Blue Ridge Dining Room
6:00pm-midnight

Carolina Cafe
5:30pm-9:30pm

For dining reservations or additional information, please call ext. #1011. Reservations are advised for dinner.

FRIDAY

Breakfast
Blue Ridge Dining Room
6:30am-10:30am

Lunch
Blue Ridge Dining Room
11:30am-2:00pm

Carolina Cafe
2:00pm-9:30pm

Dinner
Blue Ridge Dining Room
Seafood Buffet (\$20.95) or
Dinner Menu 5:00-9:30pm

Carolina Cafe
5:00pm-9:30pm

Blue Ridge Dining Room
9:30pm-midnight

Horizons (Sammons Wing)
6:00-10:00pm

(Jackets required. Ave.\$38-\$50)

SATURDAY

Breakfast
Continental Breakfast
(included in G.P.I.
Weekend Package)

Blue Ridge Dining Room
7:00-9:00am

Magnolia Lounge
8:00-9:00am

Carolina Cafe (regular menu)
7:00am-10:30am

Lunch
Soup & Sandwich Buffet
Blue Ridge Dining Room
or Carolina Cafe (\$8.50)
11:00am-3:00pm

Carolina Cafe
3:00pm-9:30pm

Note: A 15% service charge is automatically added to each bill.

Dinner

Blue Ridge Dining Room
Prime Rib Buffet (\$24) or
Dinner Menu 5:00-9:30pm

Carolina Cafe
5:00pm-9:30pm

Blue Ridge Dining Room
9:30pm-midnight

Horizons (Sammons Wing)
6:00-10:00pm

(Jackets required. Ave.\$38-\$50)

SUNDAY

Breakfast

Continental Breakfast
(included in G.P.I.
Weekend Package)

Blue Ridge Dining Room
7:00-9:00am

Magnolia Lounge
8:00-9:00am

Carolina Cafe (regular menu)
7:00am-10:30am

Sunday Brunch

Blue Ridge Dining Room
11:30am-3:00pm (\$18.95)

Lunch

Soup & Sandwich Buffet
(\$8.50) or regular menu

Carolina Cafe
11:00am-3:00pm

Carolina Cafe
3:00pm-9:30pm

Dinner

Carolina Cafe
5:00-9:30pm

Blue Ridge Dining Room
6:00-midnight

OTHER SERVICES

Great Hall Bar
11:00am-1:00am (no food)

Elaine's (Vanderbilt Wing)
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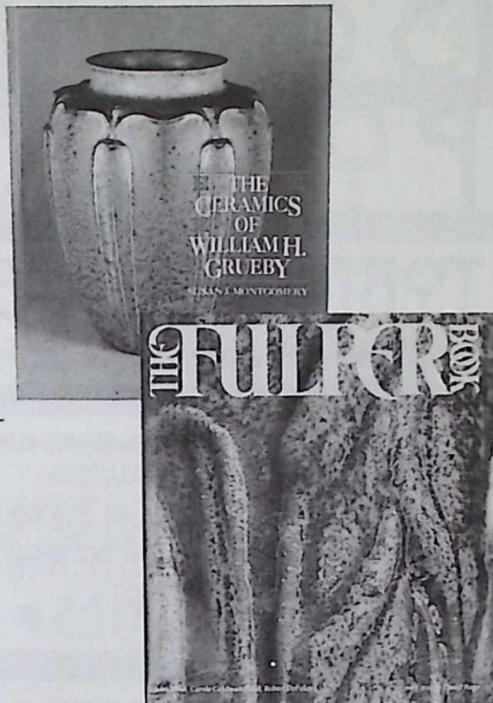
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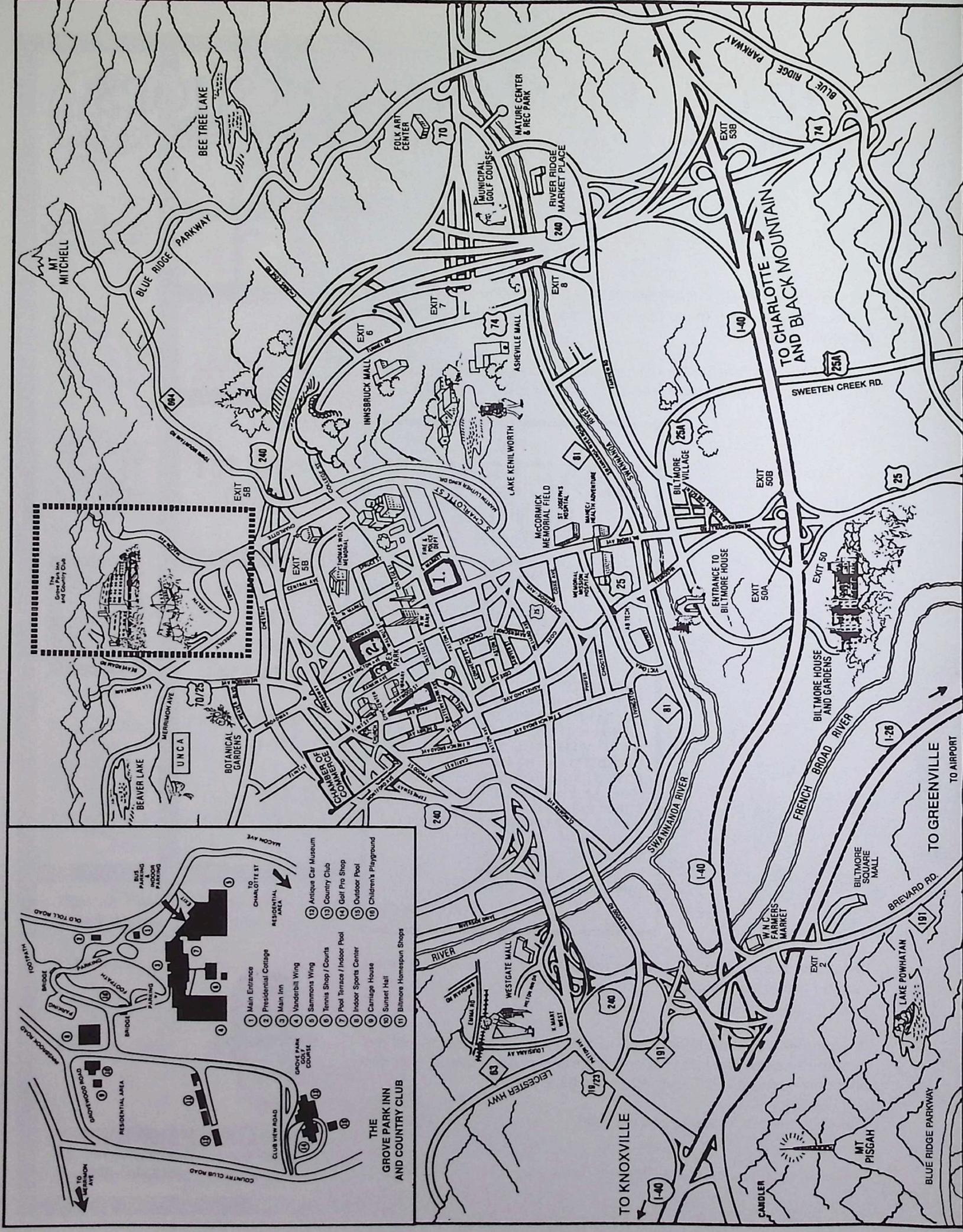
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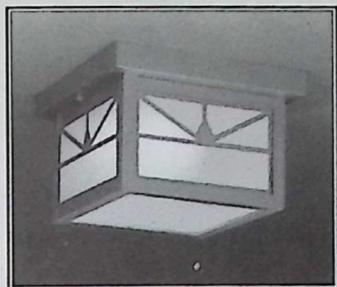
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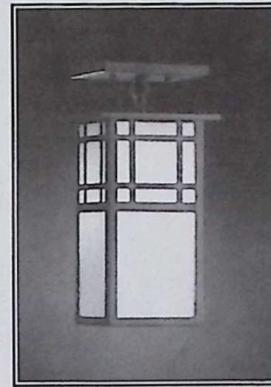


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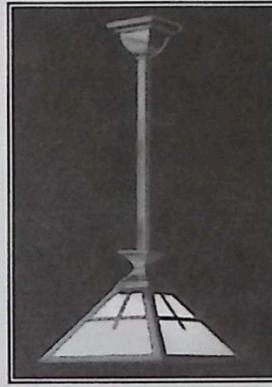
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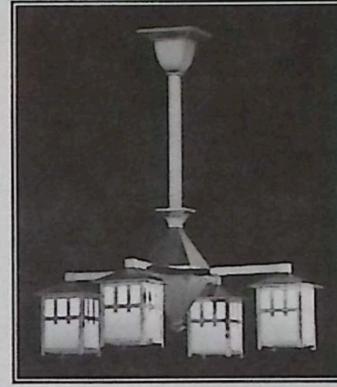
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Acorn Antiques - 34.
American Art Pottery
Association - 16.
American Bungalow - 53.
ARK Antiques - 19.
Arts & Crafts Emporium - 35.
Arts & Crafts Quarterly - 73.
Arts & Crafts Symposium -
front cover
Arts & Crafts Tours - 31.
ASG Antiques - 13.
Ayres, Dianne - 52.

Berman, Bob - 45.
Berry, Karl - 55.
Blue Hills Studio - 38.
Bragg, Jean - 59.
Brass Light Gallery - 79.
Butterfield and Butterfield - 5.
Cathers & Dembrosky - 45.
Cincinnati Art Galleries - 27.
Cooper House Antiques - 71.
Corner Cupboard Antique
Mall - 77.
Craftsman Workshops - 75.
Craftsman Homeowner - 10.

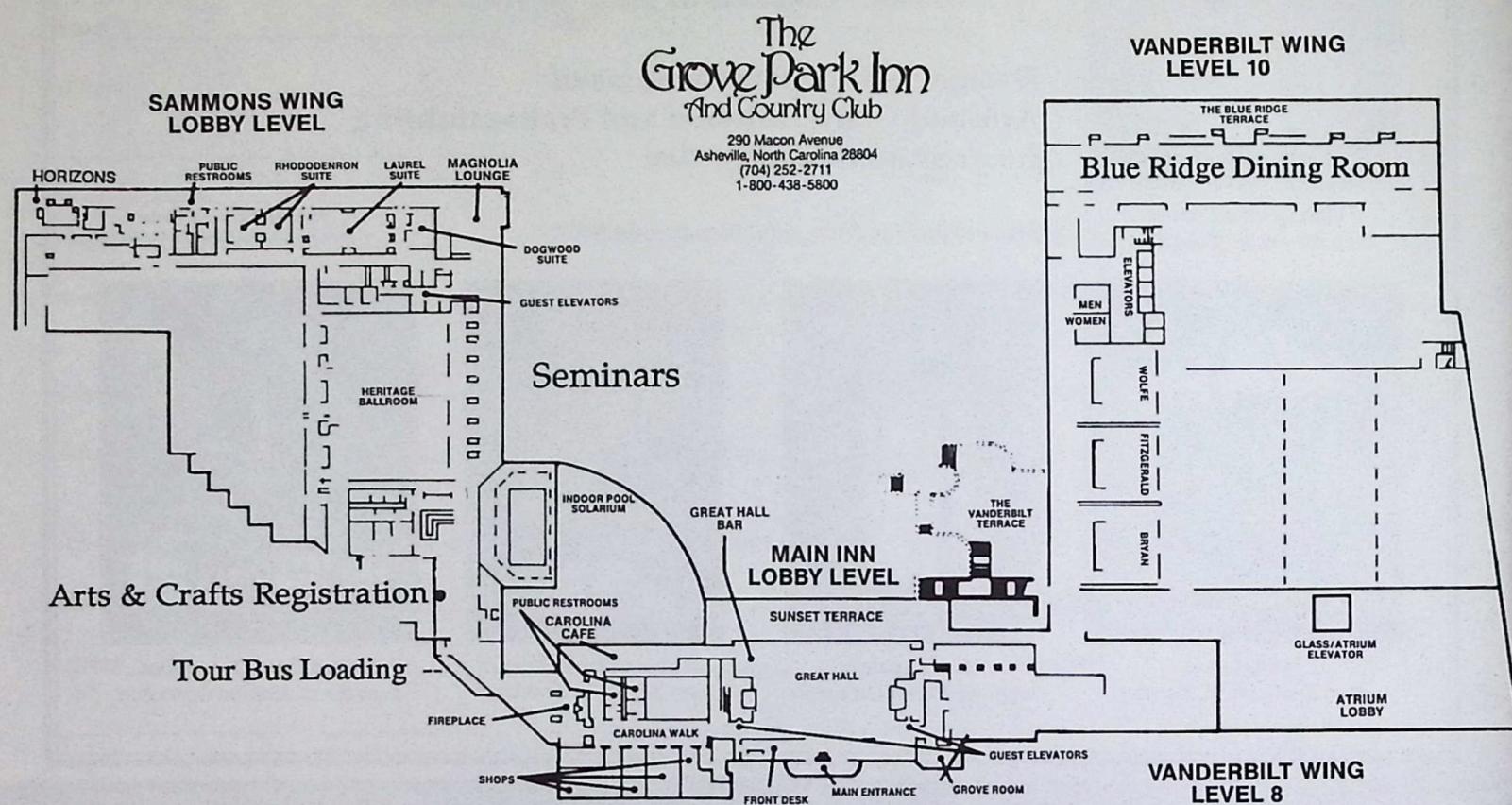
d'Epagnier, Arnold - 67.
Dalton's - 7.
Diner, Geoffrey - 22.
Dodge, William - 38.
Duke Gallery - 41.
East End Gallery - 38.
Fine Art & Antiques - 64.
Foster, Helen - 51.
Freeman, Paul - 68.
Fulper Tile - 77.
Gallery 532 - 43.
Gebelein - 49.
Groll, Raymond - 13.
GPI Arts & Crafts Conf. - 36.
Historical Arts & Casting - 23.
JMW Co. - 25.
Kennedy, Chris - 22.
Lexington Park Antiques - 77.
Lifetime Gallery - 59.
Lindenauer, Isak - 61.
Look, George and Karin - 45.

McKensie, Geri - 77.
Mayfield Antiques - 71.
Metropolitan Antiques
Pavilion - 65.
Mica Lamp Co. - 44.
Mint Museum - 53.
Mission: Possible - 58.
Morog, Lois - 67.
Morosco, Gerald - 39.
Munman, Anita - 59.
O'Bannon - 62.
O'Leary-Cole - 67.
Old World Restorations - 53.
Our Mission Antiques - 68.
Ouroboros - 72.
Packaging Store - 65.
Patterson Furniture Co. - 65.
Pebble House - 38.
Persian Carpet - 31.
Peter-Roberts - 33.
Preston Jordan - 30.

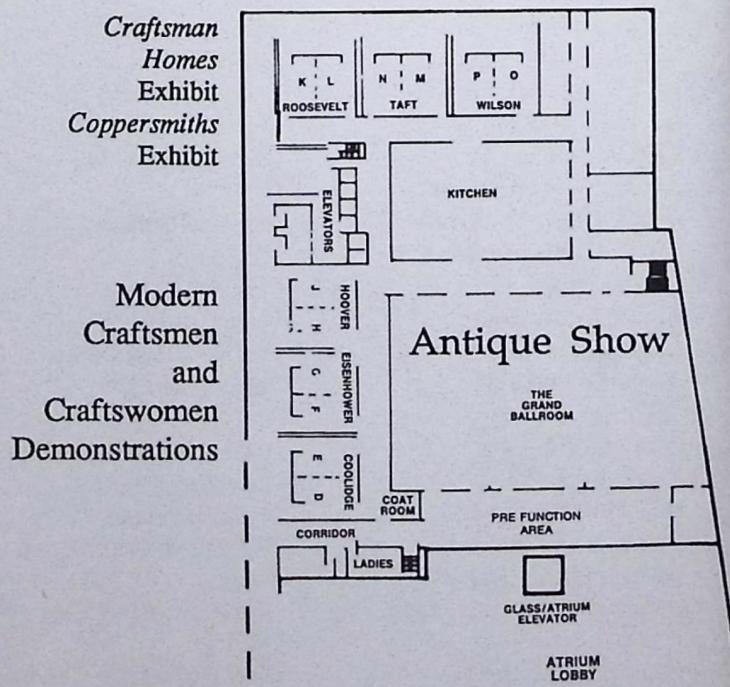
Rago, David - 73.
Rohlfs' Exhibition - 51.
Roycroft Furniture Polish - 38.
Roycroft Pottery - 63.
Roycroft Shops - 69.
Seger, Terry - 9.
Sleeper, Alburn - 21.
Split Personality - 21.
Skinner's - back cover
So Rare! Galleries - 37.
Stickley Co. - 17.
Szopo, Bruce - 78.
Thomas, Steven - 39.
20th Century Consortium - 37.
Threshold - 67.
Voorhees Craftsman - 2.
Watkins Contracting - 51.
West Coast Sirts & Crafts
Exposition - 74.
Wood Classics - 69.

INDEX TO ADVERTISERS

Hotel Map



| Event | Room | Wing |
|----------------------------------|---------------|--|
| Antiques Show | Ballroom | Vanderbilt - 8 |
| Art Pottery Tour | Entrance | Sammons |
| Architectural Tours | Entrance | Sammons |
| Breakfast | Blue Ridge | Vanderbilt - 10 |
| Buffets, Dinner | Blue Ridge | Vanderbilt - 10 |
| Buffets, Lunch | Carolina Cafe | Sammons |
| Coppersmiths Exhibit | Roosevelt | Vanderbilt - 8 |
| Craftsman Homes Exhibit | Roosevelt | Vanderbilt - 8 |
| Demonstrations | Coolidge | Vanderbilt - 8 |
| | Hoover | Vanderbilt - 8 |
| | Eisenhower | Vanderbilt - 8 |
| Front Desk | Great Hall | Main Inn |
| Modern Craftsmen and Craftswomen | Coolidge | Vanderbilt - 8 |
| | Hoover | Vanderbilt - 8 |
| | Eisenhower | Vanderbilt - 8 |
| Palm Court | Third Floor | Main Inn |
| Registration, Conf. | Entrance | Sammons |
| Seminars | Heritage | Sammons |
| Small Group Dis. | Meeting Rms. | Vanderbilt - 8 Vanderbilt - 10 Sammons |
| Social Hour | Magnolia | Sammons |





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